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American School
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in Rome

CERTAIN SOURCES OF CORRUPTION IN LATIN
MANUSCRIPTS :

A STUDY BASED UPON TWO MANUSCRIPTS OF LIVY: CODEX
PUTEANUS (FIFTH CENTURY), AND ITS COPY CODEX REGI-
NENSIS 762 (NINTH CENTURY)¹

I. INTRODUCTION

THE tendency of Latin textual criticism has in late years been more and more in the direction of a conservative adherence to the authority of manuscripts, wherever possible. This may be seen in the gradually diminishing number of emendations and conjectures in the critical apparatus of recent editions of the Latin texts. Scholars now hesitate much longer about marking a word or an expression as corrupt merely because it is unusual. Confidence in all but very late manuscripts is on the increase. Recent years have seen the reinstatement of not a few manuscript readings whose place had long been taken by conjectures. A knowledge of palaeography is more and more becoming an essential factor in textual criticism, and, except in the case of texts which depend wholly upon manuscripts of the fourteenth and fifteenth centuries,

¹ In this article, which will appear in successive numbers of the JOURNAL, these topics will be discussed, each in a separate chapter: I. Introduction; II. Codex Reginensis 762; III. Mistaken Word-divisions; IV. Dittography; V. Errors of Omission; VI. Confusion of Letters; VII. Confusion of Similar Words; VIII. Corruptions arising from Mistaking the Numeral Signs; IX. Errors due to Abbreviations; X. Errors due to Corrections in the Codex Puteanus; XI. Errors of Conscious Emendation; XII. Spelling and Pronunciation; XIII. Miscellaneous Examples illustrating the Cumulative Growth of Corruptions.

one of the chief tests of an emendation is coming to be,—
Is it capable of palaeographical explanation?

This tendency to place textual criticism more nearly upon a palaeographical basis has not been accompanied by a corresponding change in the character of the illustrative material used in books and manuals upon the subject. The collections of examples now placed before the student are not without their value, but they fail along the lines in which textual criticism has made the greatest advance. These examples consist for the most part in (1) a comparison of the corrupt reading of a manuscript with a conjectured emendation of a scholar, or (2) in a comparison of the readings of two or more manuscripts of the same author, of which the relationship is generally uncertain, or at least remote. Illustrations chosen according to either method are often misleading to the student, even granting that, in the first method, the scholar's conjecture is what the author actually wrote. A great many corruptions to be found in manuscripts of all periods are no longer in their initial stages, but are the complex result of several distinct processes of growth. The student, with nothing before him but what the author is *supposed* to have written and the corrupt reading of, let us say, a thirteenth century manuscript, may be dealing only with a corruption in a late stage. All the earlier steps are missing, and certainty with regard to them is out of the question. Such an illustration has little value for him, leading as it does to no conclusion which is surely right, and possibly to one which is wholly wrong. Likewise, neither of these methods keeps clearly before the student the character of the errors common to certain *styles* of writing and certain *periods* of time. Both of them are lacking in palaeographical details.

To be of the greatest practical value, illustrations of corruptions should fulfil the following conditions: (1) the two extremes which are compared should not be too widely separated; (2) neither of them should be based upon conjecture; (3) each illustration should present but a single stage in the

progress of an error, or at any rate should present but one stage at a time ; (4) the cause of the error should be reasonably certain ; (5) each example should keep distinctly before the student the periods of time and the palaeographical conditions involved. Material for illustrations which would answer all these conditions is not entirely wanting, though little use has heretofore been made of it. It is to be found in a class of neglected manuscripts whose readings have no place in the critical apparatus of the text editions, namely, direct copies of originals which are still extant. The circumstance which renders such copies useless for the constitution of the text of a given author makes them of the greatest value in throwing light upon the history of the texts in general. By comparing such a copy with its original it is possible, as it were, to look over the shoulder of the mediaeval scribe as he sits at his task. One may follow his hand and eye as he copies letter by letter and word by word. The difficulties with which he has to contend either in the script or the text of his original are clearly revealed. It is possible to see exactly how he performed his work, whether faithfully or carelessly, whether he has adhered closely to his text or altered freely, and, when he has made errors, how and why they came to be made. The extent to which the text suffered in his hands is thus made clear in every detail. Illustrations taken from the readings of two such manuscripts, original and copy, would enable the student to draw his own conclusions with full data before him,—the style of the script of the original, the date of each manuscript, the conditions under which the copy was made, and the knowledge that, in the case of corruptions, he is dealing with but a single stage. By this method it is possible to see exactly what, in the copying of a given manuscript, *actually happened*, and then to turn the information to account in considering the texts of other manuscripts produced under the same conditions, the originals of which are now lost.

Examples chosen by this method are as nearly as possible upon a palaeographical basis, and offer the student definite

illustration. The comparison of a single pair of representative manuscripts and the errors arising from a single process of transcription would serve to give him a clear idea of the tendency to corruption at a given period. A study of the errors exhibited in four such sets of copies and originals, each set representing a distinct phase of the history of Latin texts, would give him a more definite conception of the whole field than he can possibly get from the more or less random examples of the manuals. For instance, a ninth century copy of an original of the fourth or fifth century, an eleventh century copy of an original of the ninth, a thirteenth century copy of an original of the eleventh, and a fourteenth or fifteenth century copy of an original of the thirteenth, would serve respectively to illustrate the tendencies of the periods which they represent, and collectively the entire history of Latin texts in so far as extant manuscripts make this possible.

For the last three of these four periods there is no lack of illustrative material of the nature indicated. A search in the libraries would probably disclose an abundance of neglected copies of extant manuscripts. The first of these periods, which is in many respects the most important, is represented, so far as I am aware, only by the single pair of manuscripts which form the subject of the present* article. These are (1) the famous codex *Puteanus* (National Library, Paris, 5730), of the fifth century, which contains the third decade of Livy's history, and (2) a ninth century copy of it now in the Vatican library, and catalogued as *Reginensis* 762.

That the significance of these two manuscripts may be properly understood, let me first point out some of the characteristics of the period to which they belong, and the representative nature of the manuscripts themselves. The epoch from the fifth century to the ninth is one which is unique in the history of the texts of the Classical Latin authors. It is marked by a period of almost total inactivity in the multiplication of copies of their works, and is followed by one of unparalleled activity. Almost all of our extant manuscripts of these writers that

are earlier in date than the very end of the eighth century are the capital and uncial manuscripts of the fourth, fifth, and the beginning of the sixth centuries. The interval from the middle of the sixth century to the closing years of the eighth is represented by very few existing manuscripts of any but the Church writers. This fact would seem to indicate that, while there was no lack of activity in the reproduction of the writings of the Christian fathers, the copying of the works of the pagan Latin writers was almost totally arrested for over two centuries.¹ The active production of copies of the works of the pagan writers begins anew with the revival of learning under Charlemagne. To this new and wonderful activity, which arose with the closing years of the eighth century and continued through the tenth, we are indebted for the preservation of a large proportion of our Latin texts.² The task of copying was

¹ Of the authors who wrote before the official victory of Christianity the following works are, to the best of my knowledge, the only ones which have been preserved in manuscripts surely belonging to this period: the Agrimensores, s. VI-VII; Apuleius (?), *de Herbarum Medicaminibus*, s. VI-VII; Ædipus, *ex Ponto* (fragment), s. VI-VII; the Pandects, s. VI-VII; Probus (?), *Catholica*, s. VI-VII, VII-VIII, VIII-IX; excerpts from Pliny and Apicius, s. VII-VIII; Censorinus, s. VII; Lactantius, s. VII; Sacerdos, s. VII-VIII; Commodianus, *Carmen Apologeticum*, s. VIII; *Notae Tironis et Senecae*, s. VIII; the Anthology of the Codex Salmasianus, s. VII-VIII. Of these, Commodianus and Lactantius were Christian writers; Probus, Censorinus, and Sacerdos were writers on Grammar; the works of the Agrimensores, the above-mentioned work on *Materia Medica* ascribed to Apuleius, the excerpts from Pliny and Apicius, the Pandects, and the *Notae Tironis et Senecae* were all of a technical or semi-technical nature. It would seem probable, then, that with few exceptions such manuscripts only were copied in the seventh and eighth centuries as, from the nature of their subject-matter, did not conflict with the doctrines of the Church.

² The oldest manuscripts of a large proportion of the extant literature from Plautus to the official victory of Christianity are of the ninth and tenth centuries. The following is a list of the works of which the text is based upon manuscripts of this period (viz., the ninth and tenth centuries, and the last decade of the eighth): Plautus (the Codex Vetus for portions not contained in the Ambrosian palimpsest); Lucretius; Catullus, c. 62; Caesar; Sallust; *Rhetorica ad Herennium*; the following works of Cicero: *Pro Fonteio*, *pro Flacco*, *post reditum in senatu*, *post red. ad Quirites*, *de domo sua*, *de haruspicum responsis*, *pro Sestio*, *in Vatinius*, *pro Caelio*, *de provinciis consularibus*, *pro Balbo*, *in Pisonem*, *pro Marcello*, *Philippics*, *Rhetorica*, *de Oratore*, *Brutus*, *Orator*, *Part. Orat.*, *Topica*, *ad Familiares*, *de Legibus*, *Paradoxa*, *Academica Priora*, *Tusc. Disp.*, *de Natura Deorum*, *Cato Maior*, *de Divinatione*, *de Fato*,

performed by monks. The usual practice in the scriptoria of the various monasteries in the ninth century seems to have been to secure, for the purpose of making a copy, the oldest available manuscript of a given author either preserved in the library to which the scriptorium belonged, or borrowed from that of another monastery. The oldest available manuscripts were, in the case of the pagan writers, those of the fourth or fifth century in capital¹ or uncial writing. Consequently the three hundred years from the end of the fifth century to the beginning of the ninth represent but a single link in the history of the texts of those Latin authors whose writings are preserved in manuscripts not earlier than the ninth century. In all that time the text of such an author has passed through but a single stage in the process of corruption. The errors which have crept into the text in the making of the ninth century copy constitute the only difference between the trustworthiness of a ninth century manuscript of a given author and that of its archetype of the fifth.

This single process of transcription marks what is perhaps

Timaeus, *de Amicitia*, *de Officiis*; the *Culex*, *Copa*, *Aetna*, and *Moretum* formerly ascribed to Virgil; Bernese scholia on Virgil; Horace; Ovid, *Amores*, *Heroides*, *de Medicamine Faciei*, *Ars Amatoria*, *Remedia Amoris*, *Fasti*, *Metamorphoses*, *ex Ponto* (for the greater part), *Haliutica*; Grattii *Cynegetica*; Livy, first decade, with the exception of books III–VI, and the *Periochae*; Justinus; Seneca Rhetor; Verrius Flaccus (*Epitome Pauli*); Hyginus; Vitruvius; *Ara-tea* Germanici; Manilius; Phaedrus; Seneca, *Tragoediae* (excerpta), *Ἀποκολοκύντως*, *Dialogues*, *Epistolae*, *de Clementia*, *de Beneficiis*; Valerius Maximus; Curtius Rufus; Persius; Lucan; Quintilian; Calpurnius Flaccus; *Ilias Latina*; Petronius; Valerius Flaccus; Statius; Martial; Juvenal; Tacitus, *Annals* I–VI; Pliny's *Letters*; Pliny the elder; Pomponius Mela; Celsus; Columella; Apicius; Marcellus; Frontinus (except the *de Aquis*); Siculus Flaccus; Nemesianus, *Cynegetica*; *Disticha* and *Monosticha* Catonis; Suetonius; Minucius Felix; Florus, *Bell. Rom.*; Apuleius, *de Platone et eius dogmata*; Calpurnius Flaccus; Terentius Scaurus; Gargilius Martialis; Flavius Caper; Acro; Porphyrio; Gellius; Maecianus; Cyprian; Tertullian; Q. Sere-nus Sammonicus; Scriptores Historiae Augustae; Arnobius. Roughly speaking, this list includes considerably more than half of the extant classical literature, and the ratio of ninth century authoritative manuscripts upon this list to those of the tenth century is about 3 to 1. This shows how important a place the ninth century holds in the preservation of the texts.

¹ Capitals were reserved for favourite authors, Virgil in particular.

the most critical period in the history of Latin texts. It is not in itself characterized by intentional alterations such as are common in manuscripts of the fourteenth and fifteenth centuries. The corruptions are due almost entirely to ignorance or carelessness on the part of the scribes, much more rarely to attempts at emendation. But, although serious corruptions are few, this period is rich in the germs of future corruptions, on account of a new factor in the making of manuscripts. This factor is the division of the text into words, which now for the first time comes into general practice. In the manuscript of the fifth century there was ordinarily no word-division whatever. The fifth century scribe, if he did not understand the meaning of the text before him, was able to conceal his ignorance and evade all difficulties resulting therefrom by copying letter by letter, a process in which the text of the author suffered but little. The scribe of the ninth century, on the other hand, was forced to make words out of the undivided text of his original, and, with only a superficial understanding of the sense of what he was copying, it is not surprising that he often divided wrongly. The errors thus made are not in themselves difficult to emend, but, simple though they were, they frequently became magnified into grave corruptions in the efforts of the scribes of a later age to restore sense to the passages thus distorted.

Of this important process of transcription no manuscript could be more thoroughly representative than the *Reginensis* 762. The *Puteanus*,¹ from which this copy was made, is a typical manuscript of the fifth century, in uncial script, with words undivided. The *Reginensis* itself is one of the very best examples of the work of the French monasteries at the beginning of the ninth century.² The centre of the new activity in the production of manuscripts, and of the reform in writing which began with the closing years of the eighth century and spread over a large part of Western Europe, was the monastery

¹ For a full description see Introd. to the text edition of A. Luchs.

² A fuller description of the manuscript is given in chap. II.

of St. Martin at Tours. Its abbot Alcuin, who was Charlemagne's minister of education, was the pioneer of the new movement. It was in this monastery that the *Reginensis* was produced, a few years after Alcuin's death. It is written in the reformed script known as the Caroline minuscule. This manuscript is not the work of a single scribe. Eight monks were simultaneously engaged upon it, who, to judge from their orthography, were of more than one nationality. It consequently represents the concentrated efforts of the scriptorium of St. Martin's at the time when this monastery was the centre of the ninth century revival, which was then at its height.

In the present article I have endeavoured to illustrate the tendencies to corruption which characterize the transcription from manuscripts in majuscule writing into Caroline minuscule with divided words, by means of actual examples of scribal errors drawn from a comparison of the readings of the *Puteanus* with those of its copy the *Reginensis*. Since collating the manuscripts in 1896 I have made use of the material collected, in giving courses in Latin palaeography. The results encourage me to believe that the collection may prove helpful to other students and give a clearer idea of the errors common to this important period than they now get from the illustrations in the manuals, which are drawn from miscellaneous sources. The starting-point of the error is in every case certain, being simply the reading of the *Puteanus*. The cause of each error is therefore in the majority of cases beyond dispute. As I have already said, the *Reginensis* is the work of eight scribes, seven of whom have each copied a quota amounting to considerably more than a book of Livy's text. Among them more than one nationality is probably represented. For this reason the errors here given represent the tendencies of the period much more fairly than if they had been drawn from the work of a single scribe.

For convenience of reference, the examples in the following chapters are arranged in categories, with a minimum of commentary on each variety of error. The reading of the *Puteanus*

is usually given first, followed by the erroneous reading in the *Reginensis*. Henceforth the *Puteanus* will be represented by the letter P, and the *Reginensis* by the letter R.¹

To illustrate several stages in the progress of an error I have occasionally made use of the corrections found in both manuscripts. Corrections in P are designated as follows: P¹, if the correction is by the scribe, P², if by the first corrector, P³, if by the second corrector.² Correctors in R are much more difficult to discriminate, owing to the variety of inks and hands (see chaps. II and XI). For our present purpose it will suffice to designate the corrections made by the scribe as R¹, and all later corrections as R². For the purpose of tracing a stage further the corrections begun in the *Reginensis*, I have added in a limited number of cases the readings of *Codex Medicus* (Florence, Laurentian Library, LXIII, 20), which is in turn a copy³ of R. This manuscript will be indicated by the letter M. In all the examples in which I have given several steps in the progress of an error I have tried to keep each stage distinct.

The following exposition is intended, in a general way, to cover all the points of consequence afforded by the study of the two manuscripts. Accordingly, while this paper contains certain new facts and points of view, it of course has also to deal with many that are already familiar — with the special advantage, however, as already shown, that the two points of comparison in each case are actual examples drawn from two extant manuscripts, of which one is the direct copy of the other.

¹ This letter is used by A. Luchs to denote another manuscript of this decade of Livy, in the Spirensian group. No confusion, however, can result, inasmuch as in the present article we are concerned with but three manuscripts, all of which belong to the *Puteanus* group.

² All the corrections in P designated by Luchs as P⁴, P⁵, were made after R had been copied.

³ Although M is in the main a copy of R, its readings seem to indicate, especially in the early portion of the manuscript, that the scribe who copied it had also before him either P or some copy of it other than R. This is a matter which I hope to deal with in another paper.

I desire to acknowledge my indebtedness to Professor Wm. Gardner Hale, who suggested this piece of work to me while director of the American School of Classical Studies in Rome (1895-96), and to state, at his request, that his attention was called to the availability of these two manuscripts for the present purpose by Professor W. M. Lindsay, now of the University of St. Andrews. To Professor Hale, and to Professor Frank Frost Abbott of the University of Chicago, I am also deeply grateful for many valuable criticisms.

II. THE CODEX REGINENSIS 762

I have already given in the preceding chapter a general account of R, but my description of it was there confined merely to such points as directly concerned the purpose of the present article. Before proceeding to deal with the errors of its scribes, I shall first give a more detailed account of this manuscript and its making, concerning which a great many more data are known than is usual in the case of manuscripts of so early a date.

Being a copy of an existing original, and more mutilated¹ than the original both at the beginning and at the end, it is of no value for the constitution of the text of the third decade of Livy, though the readings of M, its eleventh century copy, are to be found in the apparatus of the critical editions for the beginning of Book XXI, which is missing in P. But from a purely palaeographical standpoint it is much more interesting than either the *Puteanus* (P), or its own copy, the *Mediceus* (M), and has been the subject of various articles by palaeographical scholars, among whom are Wölfflin,² Chatelain,³ and Traube.⁴ Its interest lies not merely in the fact that it is one of the best

¹ It begins with the words *velut caeci evadunt* (XXII, 6, 5), and ends with *deinceps continua amplexus* (XXX, 5, 7).

² *Philologus*, XXXIII, 1874, pp. 186-189.

³ *Revue de Philologie*, vol. XIV, 1890, p. 79; *Paléographie des Classiques Latins*, 9^e livraison, 1895, with facsimile.

⁴ L. Traube, *Sitzungsberichte der Münchener Akademie*, 1891, Heft 3, p. 425.

examples of the developed calligraphy of Tours, but also in the interesting data furnished by the signatures at the end of the various quaternions, which throw no little light upon the method of procedure in manuscript-making in the Middle Ages.

These signatures occur regularly at the end of each quaternion, as follows: Gysla ŋ , fol. 6; Aldo, fol. 16, 24, 32, 40, 48, 52; Frede g , fol. 60, 68, 76, 84, 92, 97; Nauto, fol. 103, 111; Theogr $\text{i}\tilde{\text{n}}$ or Theogr $\text{i}\tilde{\text{m}}\text{n}$, fol. 119, 127, 135, 141; Theodegr i , fol. 157, 165, 173, 179, 185; Ansoald t , fol. 193, 201, 209, 217, 228; Landemarus, fol. 236, 242, 250; each folio being signed upon the *verso* side. The manuscript was therefore the work of eight different scribes, each of whom, to judge from the amount done by those whose work is preserved to us in its entirety, copied about forty-four folios of the text, with the exception of Nauto¹ and Theogr $\text{i}\tilde{\text{m}}\text{n}$, who *together* copied that number. Chatelain noticed² that the end of the work of Gyslarius corresponded, even to a syllable, with the end of quaternion IX of P; that of Aldo, with the end of quaternion XVIII; that of Frede g , with quaternion XXVII; that of Nauto and Theogr $\text{i}\tilde{\text{m}}\text{n}$ together, with quaternion XXXVI; that of Theodegr i , with quaternion XLV; that of Ansoaldus, with quaternion LIV; and that the writing of the last page of the work of each scribe was spread out or condensed so as to coincide with the end of the quaternion of P. He concluded, therefore, that the old fifth century uncial manuscript had been taken apart, and equal portions, of nine quaternions each, had been given out to the scribes to be copied simultaneously. It has further been pointed out by Traube (*Sitzungsberichte der Münchener Akademie*, 1891, Heft 3, p. 425), that the names of these scribes are to be found in the *Libri Confraternitatum Sancti Galli*³ in the list of the monks of Tours, and that they all occur in a definite place upon the list, namely, in the second

¹ The work of Nauto stops abruptly about two-thirds of the way down a page (fol. 112 *recto*), and his part was completed by the scribe whose signature was Theogr $\text{i}\tilde{\text{m}}\text{n}$.

² *Revue de Philologie*, vol. XIV.

³ Ed. Piper, *Mon. Germaniae*.

of the seven columns devoted to the monks of St. Martin's of Tours. From this he infers that in the monastery of St. Martin there was a definite class of monks who performed the duty of scribes, and were regularly engaged as such in the scriptorium of the monastery. The names corresponding to the signatures are as follows :

Signatures in R

Gyslaꝛ
Aldo
Fredeḡ
Nauto
Theogriṁṁ
Ansoaldus
Landemarus

List in Col. 14, *Lib. Confr. S. Galli*

Gislarius (no. 3)
Aldo (no. 10)
Fredegaudus (no. 37)
Nauto (no. 36)
Teutcrimus (no. 26)
Ansoaldus (no. 4)
Landemarus (no. 24)

It will be seen that one name is missing, namely, the one corresponding to the signature Theodegrī, but it is just possible that Theogriṁṁ and Theodegrī were one and the same person. Nauto did not finish his full quota of nine quaternions, but stopped abruptly two-thirds of the way down fol. 112 *recto*, after having completed a little over two quaternions. It is possible that Theodegrī, after finishing his own portion, completed that of Nauto, using a different abbreviation in his signature. The abbot at the head of the list of monks of St. Martin's in the *Libri Confraternitatum* is Fridegisus,¹ the successor of

¹ Chatelain, in his *Paléographie des Classiques Latins* (9^e livraison), gives one the impression that the scribe whose signature was Fredeḡ, and Fridegisus the abbot, were one and the same person. In the hope that this might prove to be the case, and that I should find in the copy of the third of the scribes the work of a great Carolingian scholar, I studied that part of the manuscript with particular care. There was nothing, however, in the work of the scribe Fredeḡ to distinguish it from that of the other scribes. It contained even more than the average number of careless or ignorant blunders, and this portion of the copy could hardly have been made by a man who had a reputation for learning. Other considerations also add to the probability that the abbot was not the copyist. It is hardly likely that the chancellor of Louis le Débonnaire could find time to copy manuscripts with the monks in the scriptorium; and, even if that were probable, he would have chosen the first part of the work in preference to the third. I agree, therefore, with Traube in identifying the scribe whose signature is Fredeḡ with Fredegaudus, whose name is number 37 in column 14 of the *Libri Confraternitatum*.

Alcuin, who held the abbacy from 804–834. Traube is consequently justified in placing the date of R between those years. The fact that all these scribes were monks of Tours makes it certain that the work of transcribing was done at Tours; for it is not likely that so many monks would be sent to Corbie to copy the *Puteanus*, which at this time belonged to the monastery of that town. It is much more probable that the uncial manuscript was borrowed¹ for copying, and this supposition would account for the haste shown in putting so many scribes to work upon making the copy, — the concentration, apparently, of the energies of the entire scriptorium upon this one task.

In R we have, therefore, an example of the developed calligraphy of Tours, produced within thirty years of the death of Alcuin. This monastery was, under his abbacy (from 796 to 804, the year of his death), the centre of the new activity in the production of manuscripts and of the reform in writing which spread over almost the whole of western Europe.² The manuscript should therefore be thoroughly characteristic of the new movement, not merely in the style of the writing, but also in respect to the fitness of the ninth century monks for the task of copying the texts of the old Latin writers. In the handwriting of these eight scribes there is little variation. It is almost impossible in the case of several of them to distinguish at first sight the hand of one from that of another, which goes to show that, in this one scriptorium at least, the Caroline minuscule had been brought as nearly as possible to uniformity. On the other hand, it would seem that greater attention was given to uniformity in handwriting than in other features of the work of the copyist. In these there is considerable disparity. For instance, the signature of Theogrñ is attached to the quaternion which ends with fol. 119vo; but by means of the character of the errors, aside from the writing, one can see

¹ Chatelain suggested this probability before Traube discovered that the scribes of the *Reginensis* were to be identified with the monks of the monastery of St. Martin at Tours.

² Exceptions to this statement are England and Ireland and the monasteries of southern Italy.

that the whole quaternion, and nearly a folio in addition, is not the work of the monk whose name is signed to it, but that of Nauto. The three quaternions copied by this scribe are relatively free from errors, while the quaternions signed with the names of Theogrñ, Theodegrī, Ansoaldus, and Landemarus are full of absurd blunders. These last-mentioned scribes are each prone to errors which are peculiar to themselves, a fact which, together with variations in orthography which are constant with certain scribes, would seem to indicate that more than one nationality was represented. The majority of the errors found in the manuscript are, however, common to all. They are due, for the most part, to carelessness, to a defective knowledge of Latin that was not sufficient to enable the scribe to understand, except in a more or less random way, the meaning of the text he was copying, and to difficulties arising from lack of familiarity with the continuously written uncial script. Their work shows almost no intentional alteration, and the emendations are of the most superficial nature; indeed, the majority of the scribes did not sufficiently understand the meaning of the text to have been equal to any deliberate emendation of consequence. The errors, though numerous, are in themselves unimportant, but in the hands of scribes of a later age they would undoubtedly have become magnified into serious corruptions.

Each quaternion of the *Reginensis* was corrected, as soon as it was completed, by some person or persons who supervised the work of the scriptorium. This is shown by the similarity between the ink of the correctors and that used by the scribes, and the non-recurrence, in the second quaternion of each scribe's work, of errors which were common in the first. These corrections, which will be treated in a subsequent chapter, are usually of a superficial nature and, in point of scholarship, are not much above the level of those made by the scribes themselves.

It was my first intention to give, along with each scribal error contained in the following chapters, the initial of the

name of the scribe by whom the error was made. The insertion of so many initials, however, seems likely to cause unnecessary confusion. I have therefore indicated in the accompanying table the exact portion of Livy's text copied by each scribe. In the case of each error the number of book, chapter, and section is given, and by referring to this table it will be possible to see at a glance the name of the scribe by whom a given error was made.

INDEX OF PORTIONS COPIED BY THE VARIOUS SCRIBES

- XXII, 6, 5 *uelut caeci evadunt* to XXII, 21, 2 *sed praeterquam quod* copied by Gislarius.
- XXII, 21, 2 *ipsorum Hispanorum* to XXIII, 35, 1 *cum post Can-[nensem]* copied by Aldo.
- XXIII, 35, 1 *[Can]-nensem pugnam* to XXV, 9, 10 *alia portam Tem-[enitida]* copied by Fredeğ.
- XXV, 9, 10 *[Tem]-enitida adiret* to XXV, 39, 14 *cum Hasdrubale* copied by Nauto.
- XXV, 39, 14 *dece (= decem) millia* to XXVI, 28, 4 *Galliae et le-[gionibus]* copied by Theogrîñ.
- XXVI, 28, 4 *[le]-gionibus praeesset* to XXVII, 38, 6 *cum omnes cense-[rent]* copied by Theodegrî.
- XXVII, 38, 6 *[cense]-rent primo* to XXVIII, 35, 7 *quod pleni-[us]* copied by Ansoaldus.
- XXVIII, 35, 7 *[pleni]-us nitidiusque* to XXX, 5, 7 *deinceps continua amplexus* copied by Landemarus.

III. MISTAKEN WORD-DIVISIONS

The comparative freedom of Capital and Uncial manuscripts from serious corruptions is due in large measure to the fact that the words of the text were usually¹ not divided. The letters of the text were written one after the other, with no interruption except an occasional break to indicate the paragraph; consequently it was never absolutely necessary for the scribe in making his copy to follow the sense of what he was copying. He might evade all difficulties arising from his own ignorance

¹ In the poem on the battle of Actium, found at Herculaneum, and in some early Virgil manuscripts, the words, though not spaced, are divided by points. This however was exceptional.

or from corruptions in his original, by simply writing the letters one by one without puzzling over the words they formed. He might indeed, as he copied, make wrong mental divisions of the words; but, if he did not in forming such wrong mental divisions also add, omit, or change a letter, his error could not in any way affect the text of his copy.

With the closing years of the eighth century, however, as a result of the Caroline reform, it became the regular practice to write each word separately. The Carolingian scribe, when set to make a copy of a continuously written majuscule manuscript, was forced to write his copy not letter by letter, but word by word. To do this rightly demanded a knowledge of the context, and the ability to read and understand Latin,—in which, as examples will clearly show, the eight scribes of R were anything but proficient. Their work is consequently full of wrong divisions of words, both where the sense of the passage was perfectly plain, and where corruptions in the original made the division really difficult. When in doubt, the scribes occasionally left the words undivided; but, as a rule, they resorted more or less blindly to some random grouping of the letters.

Errors of this nature form by far the largest class of the mistakes made by the scribes of R, and many of the illustrations given under other headings can be indirectly traced to this source. These errors due to wrong division of words are in themselves comparatively insignificant, and, were the *Puteanus* lost, the emendation of this class of corruptions in the *Reginensis* would present little or no difficulty to a modern scholar. But the serious aspect of such errors is that they form the starting-point of further and more formidable corruptions in eleventh, twelfth, and thirteenth century copies of ninth century manuscripts. The scribes of a later age had education enough to recognize that there were errors, but not sufficient knowledge or care to rectify them; and, in the superficial attempts which they made at restoring sense to the passages, all clues by which they might be emended by more careful scholars were frequently lost.

Before proceeding to take up in detail the various kinds of error arising from this source, I shall first give a few examples, chosen at random, of some of the more absurd word-divisions, in which the efforts of the scribes have resulted in nonsense, or in combinations of letters which do not form Latin words.¹

XXV, 11, 3 uallo urbem ab arce *intersaepire* statuit P, inter saepi restatuit R. — XXV, 11, 14–15 censebant esse. Punicas enim . . . P, censebantes sepunicas enim R. — XXV, 11, 17 haut magna mole P, haut magnam ole R. — XXV, 18, 11 pertulere (perpulere *Luchs*) turmales P, per tuleretur males R. — XXV, 40, 2 uertit. Visebantur enim . . . P, uertitui seabantur enim R. — XXV, 40, 6 ita peruagatus est hostium *agros ita socios* ad retinendos P, agrositas ocios R. — XXVIII, 25, 7 talia quaerentes (querentes *Luchs*) aequa orare seque ea . . . P, talia quaerentisae quaorares eque ea R. — XXVIII, 4, 2 frumentum *conuehere tela* arma parare P, conueheret ela R. — XXVIII, 5, 1 *mandata masinissae* scipioni exponit P, mandatam asinis sae R. — XXVIII, 8, 9 qui cum magno piaculo sacilegii . . . P, magnopia culosacri legii R.

The first four of these examples have been selected from the portion copied by the scribe Nauto. He was the most careful of all the scribes in the matter of dividing words. In his three quaternions there are many more word-divisions quite as absurd as the four just given, and in the work of the other scribes they occur several times to the page. All of these examples are taken from a context in which the sense is perfectly clear. The scribes appear not to have grasped it and seem to have divided the letters at random.

Many of the errors of this class admit of no explanation except that of stupidity on the part of the scribe, but the greater number may be grouped into certain broad classes according to the conditions under which the errors occur.

¹ In giving the readings of P, I shall divide the words as they are divided in the printed texts. The reader will, however, understand that they are undivided in the manuscript. Where much of the context is given I have put in italics the part which is wrongly divided in R.

The easiest and simplest form of error in the division of words is to be found in the case of groups of letters which admit of being divided in two different ways, both of which give actual Latin words, *e.g.* XXVIII, 36, 8 ad muros tumultu maiore *quam ui subierunt* P. Here the scribe Landemarus has written *quam uis ubi erunt*. He was satisfied with having made four Latin words and did not stop to think of the sense of the passage.

Other examples are : XXII, 25, 14 si penes se summa imperii *consiliique sit* P, consilii quesit R. Quesit is no doubt meant for quaesit. — XXIII, 35, 8 cogere tueri P, cogeret ueri R. — XXIII, 46, 12 cognomine Taurea P, cognominet aurea R. — XXIII, 15, 4 fortissimus quisque *pugnator esse desiderat* P. R has for the last three words *pugnatores sedesierat*; this gave trouble to the scribe who copied M, and in that manuscript *fortissimus* is made to agree with *pugnatores*. Thus M has *fortissimos quisque pugnatores sedesierat*. — XXV, 40, 12 degenerem Afrum P, degenerere mafrum R. — XXV, 41, 1 arma prope|re capere P, arma prope recapere R. — XXV, 41, 2 effusis equis P, effusi se quis R. — XXVI, 27, 14 se minime censere P, semini me censere R. — XXVI, 40, 3 Carthaginien-sium P, Carthagini ensium R. — XXVI, 51, 13 at ubi *adpropinquare tres* duces P, adpropinquaret res R. — XXVIII, 25, 9 in praesentia ut coepisset P, in praesenti aut coepisset R. — XXVIII, 33, 6 quam quantam edere leuia . . . P, quam quanta medere leuia R. — XXVIII, 33, 16 ad partem pugnae *capessendae* (*capessendam Luchs*) *steterat* P, capessenda est et erat R.

Frequently the scribe's uncertainty in the division of words is caused by the possibility that a given letter may be either the final letter of one word or the initial letter of the next, *e.g.* in the above list *cogeret ueri* for *cogere tueri*.

This is the case particularly with the letter *s*. It will be possible to give only a few examples in comparison with the large numbers to be found of this species of error. XXII, 43, 2 apud milites . . . *mixtos ex conluuionem* (= *conluuione*) P,

mixtos sex R. — XXIII, 15, 6 eques etiam *in hostes emissus* P, in hoste semissus R. Here the division is partly due to *in*, which the scribe supposed should take the ablative. — XXIII, 16, 12 ne discrimen omne *uirtutis ignauiaequae* pereat P, uirtuti signauiaequae R. — XXV, 12, 3 praetori sullae P, praetoris ullae R. — XXV, 15, 11 in aciem *copias educit* P, copia se ducit R. — XXV, 40, 2 hostium quidem *illa spolia* P, illas polia R. — XXV, 40, 5 omnis belli *artes edoctus* P, arte se doctus R. — XXVI, 27, 13 uestigia sceleris P, uestigias celeris R. — XXVI, 29, 2 in consulum *conspectu stantis* P, conspectus tantis R. — XXVI, 34, 13 iamq. (= Q.) fuluii saeuitiam P, iamque fuluiis aeuitiam R. — XXVI, 36, 11 in publicis tabulis esse P² (P¹ has *tabulis tabulis*), in publici stabulis esse R. — XXVI, 39, 13 pedestres acies urgebant P, pedestres acie surgebant R. — XXVIII, 5, 4 *mitti sibi* ab domo praesidia P, mittis ibi R.

False word-divisions are also very common in cases where a word ending with *a* is followed by a word beginning with *e*. The scribes were prone to regard the final *a* and the initial *e* as a diphthong, and to place the *ae* at the end of the first of the two words, thus changing a nominative into a genitive or dative case, or into a nominative plural, or adding the ending to words which did not admit of it. Examples of this class of error are :

XXII, 33, 9 comitia edicturum P, comitiae dicturum R. — XXII, 37, 9 cui prouincia *sicilia euenisset* P, siciliae uenisset R. — XXIII, 4, 5 in qua e|doctus (eductus *Luchs*) P, in quae doctus R. — The mistake was aided by the fact that in P the line ended with *e*. — XXV, 40, 13 pugnae fortuna euenisset P, pugnae fortunae uenisset R. This was also the reading of M, but an ignorant corrector emended to *pugnae fortuna uenisset*. — XXV, 41, 13 lentulo sardinia e|uenit P; here *e* ends the line, causing the scribe of R to divide wrongly *lentulo sardiniae uenit*. — XXVI, 26, 6 crimina edita ficta P, criminae dita ficta R. — XXVI, 33, 9 quorum culpa eminebat P, quorum culpa minebat R, which is emended by a corrector in M to *quorum culpa minebat*. — XXVI, 44, 4 submissa e castris P, submissae castris

R. — XXVIII, 2, 5 quā equitatum P, quae quitatum R. — XXVIII, 2, 11 procella equestri P, procellae questri R. — XXVIII, 16, 3 grata ea patribus admonitio P, gratae a patribus admonitio R.

Naturally the tendency would be to place the diphthong at the end of the first word, inasmuch as there it forms an ending. Examples in which the *ae* is placed at the beginning of the second word are very few, *e.g.*: XXVIII, 1, 10 quia edictum imperatoris erat P, qui aedictum peratoris erat R. There *ae* is regarded as the equivalent of *e*.

Sometimes a final *ae* is broken up so that the *e* is attached to the following word, *e.g.*: XXII, 26, 1 ad spem liberalioris fortunae iecit (fecit *Luchs*) P, fortuna eiecit R. — XXVI, 34, 11 capuae iusserunt P, capua eius erunt R.

Errors of a somewhat similar nature arise from the phonetic equivalence of *ae* and *e* in the middle ages, *e* being written instead of the final diphthong. Examples are: XXIII, 49, 12 prouincia ut quae maxime P, prouinci aut quem axime R. — XXVIII, 10, 8 quae ratio transportandae P, queratio transportandae R. — XXVI, 36, 12 scribae referundo P, scribere ferundo R, an error which has been copied into M.

A fruitful cause of errors of all kinds¹ is the occurrence of proper names or other strange words with which the scribes were not familiar. Its influence is often felt in the division of words. *E.g.*: XXIII, 1, 12 a Claudio² praetore P, ac laudio praetore R. — XXIII, 17, 8 *omissa spe Nolae* potiundae P, omissas penolae R. — XXV, 40, 6 et Hannone Numidae P, et hanno nenumidae R. The scribe of M wrote first et hanno numide. — XXVI, 28, 1 Aetoli Acarnanes Locrique P, aetolia carnanes locrique R. — XXVI, 41, 11 . . . sensi. Trebia . . . P, sensit rebia R. — XXVI, 41, 13 uadenti Hasdrubali ad Alpīs R, uadenti hasdrubalia dalpīs R. — XXVIII,

¹ See chap. XI, on Emendation.

² For the reader's convenience I have inserted capitals in the proper names in giving the readings of P. There is, of course, no distinction in the manuscript itself.

12, 14 ab Romanis Ilienses P, ad romani silienses R. — XXVIII, 24, 12 *ad Cannas ignauiae* eorum P, ad canna signauiae R. An excellent example of the trouble which the scribes had with Latin proper names is the prophecy of Marcius, XXV, 12, 5. Here P has Amnem Troiugenam Ro|manae fugae (= Romane fuge) Cannam|ne te alienigenae cogant in campo Diome|dis conserere manus. This is written in R as follows: amnemtro iugenam romanae fugae cannam ne te alienigenae cogant in campodio me dis conserere manus.

In the foregoing examples the scribes have merely divided the letters in such a way as to form words not intended by the author. The error does not always stop here, however, and a second error is often a consequence of the first. The scribe, having begun with a wrong word-division, finds after he has written one or more words that he has a residuum of letters which do not make a word. He is compelled, therefore, by a conscious or unconscious alteration of the text to form a word out of what is left of the group of letters. This is usually done in some such simple way as the changing of a single letter or the addition of a letter necessary to the formation of a word. These additions or alterations are made for the most part quite unconsciously. The unbroken array of letters which are not grouped in any way is responsible for the illusion of the scribe. Enough letters are left to suggest a word to his mind, and he does not notice that he has mentally changed a letter or added one which was not there.¹ Sometimes individual habits of spelling and pronunciation are also factors in causing the additional error. In the lists of examples I shall also include a few cases in which the scribe has merely divided the words wrongly, and the alterations have been made consciously by the correctors or by the scribes on second reading.

(1) Examples of the change of a letter: XXVI, 40, 1 *consul*

¹ These errors which result from mental word-division are not confined to manuscripts of the ninth century and later. They are also frequent in the continuously written manuscripts of the fourth and fifth centuries. See Heraeus, *Quaestiones Criticae et Palaeographicae de Vetustissimis Codicibus Livianis*, § 1, 'Incrementa orationis ex verborum prava distinctione nata.'

iam magna parte anni circumacta P, *consilium magna per te* R. — XXVIII, 28, 6 *in sicilia messanam* P, *in siciliam esse nam* R. — XXII, 34, 10 *dictator esset* P, *dictatores sed* R. — XXVI, 40, 18 *hos neque relinquere laevinus in insula tum primum noua pace coalescente velut materiam nouandis rebus satis tutum* ratus est, (*Luchs*); *uelut materiam nouamdis reb. satis tutum* P, *uelut materiam nouam disrepsatis tutum* R. Here the scribe, thinking that *disreb. satis* formed a single word, consciously or unconsciously made the phonetic change of *b* to *p* before *s*. — XXVI, 48, 10 *quod amoti tantae dignitatis . . . fuerant* P, *quodam oti tantae* R; a corrector has changed the unintelligible *oti* into *uti*, which makes a Latin word but does not help the sense in any way. — XXV, 16, 14 *ibi paucis uerbis transigi rem posse* P; *transigirem posse* was first written by the scribe of R, who subsequently changed it to *transigerem posse*, and finally to *transigere posse*. — XXVI, 39, 18 . . . *mox praedae fuere thurinīs metapontinisque*. *Ex onerariis quae cum com-meatu sequebantur*, *perpaucae in potestatem hostium uenere*, (*Luchs*); *mox praede fuere thurinīs metapontinisque*. *Ex honorariis quae cum meatu sequabantur . . .* P. The scribe of R wrote . . . *fueret hurinīs . . . cum meatus equabantur . . .*, and a corrector has changed *fueret* to *fuerit*. The passage was copied by the scribe of M, as follows: *mox prede fuerit hurinīs . . . quae commeatus equabantur*.

(2) Examples of the addition of a letter: XXV, 11, 16 *planae et satis latae uiae patent in omnis partes* P, *patenti nominis partes* R. — XXVI, 30, 10 *orare se patres conscriptos, ut, si nequeant omnia, saltem quae comparent (compareant Luchs) cognoscique possint, restitui dominis iubeant* P, *sine quae ante omnia* R, *e* being added to make a word of the letters *ant* which were left over through the erroneous division of *sine* and *que*. — XXVI, 34, 9 *censuerunt ne quis . . . haberet* P, *censuerunt inequis* R. — XXII, 19, 10 *in hanchoras (= anchoras) ueherentur* P. The scribe in R has wrongly divided the passage and made of it *in hanc hora se ueherentur*; a corrector, in order to make *hora* agree in case with *hanc*, has altered the passage

to read *in hanc horam se ueherentur*. — The insertion of more than one letter by a scribe is unusual, though not uncommon in the work of the correctors. An example of the insertion of a syllable on the part of a scribe is to be found in XXII, 21, 3. Here P has *mandonius indebilisque* (= Indibilesque); the scribe of R having wrongly written *mandonius inde* found that the remaining letters *bilisque* did not make sense, and added a syllable to make *nobilisque*. The passage now reads in R *mandonius inde nobilisque*.

Mistaken word-divisions are not by any means the only errors for which the lack of word-division in the *Puteanus* is responsible. A very large proportion of the examples of ditto-graphy and haplography, of the unconscious substitution of one word for another, of omissions of all kinds, of confusion of letters, and of other forms of corruption which appear in R, find their real starting-point in the bewilderment caused the scribe by the unbroken array of letters which confronted him in his original. It should therefore be kept in mind, in considering the errors given in Chapters IV to IX, that this is in the majority of cases a secondary, if not a primary cause.

IV. DITTOGRAPHY

Ditto-graphy, the inadvertent repetition of a word, a syllable, or a letter, is a species of *lapsus calami* too common in our own writing to need further definition. It is a form of error to which the mediaeval scribe was perhaps a little more prone than we are for the reason that his task of copying manuscripts was almost entirely mechanical. In the case of the scribes of R, who were copying a manuscript in which there was no division of words, the opportunities for errors of this nature were greatly increased. Their mistakes were often due as much to the erring of the eye as to that of the hand, and for that reason were more likely to lead to corruption.

(1) *Ditto-graphy of a Letter*. — The largest number of examples in R of the ditto-graphy of a letter are due directly or

indirectly to the confusion of the eye of the scribe caused by the continuously written text of the uncial manuscript. In glancing back to the page of his model after having written a word or syllable, inasmuch as there was nothing in the line to indicate the place where he had taken his eye from the page, the scribe sometimes unconsciously allowed the last letter of the word just written to arrange itself with the next group of letters. The letter was thus written twice, once at the end of one word, and again at the beginning of the next. Such doubling of letters is sometimes a cause, and sometimes a result, of wrong word-division.

Examples : XXIII, 3, 9 arce satis . . . tuta P, arces satis . . . tuta R. — XXIII, 8, 20 lacus thrasumennus et *cannae*, *tristia* . . . exempla P, canna et tristia R. — XXIII, 14, 7 seruili supplicio P, seruilis supplitio R. — XXIII, 22, 15 quoniam eum P, quoniam meum R. — XXIII, 33, 3 iouis it (= id) templum est P, iouis sit templum est R. — XXVII, 43, 10 haec senatu scripta P, haec senatus scripta R. — XXVIII, 35, 5 animo speciem P, animos speciem R. — XXVIII, 24, 9 item *circum oram* maritimam P, circum moram R. — XXII, 19, 10 anchoralia (= ancoralia) P, ancora alia R. — XXIII, 44, 7 animaduertit P, anima aduertit R. — XXVIII, 3, 1 tradenda deditionemque P, tradenda adeditionemque R.

Sometimes the repetition of a letter is a mere accident of writing, the scribe unconsciously writing it a second time. These repetitions, which have nothing to do with the division of words and do not usually affect the sense of the passage, are comparatively unimportant and do not usually lead to corruptions. Examples are : XXVIII, 3, 14 defectione P, defec-tio|one R. — XXVIII, 36, 10 etruriam P, ettruriam R. — XXIII, 18, 12 manu emiserat P, manuemisserat R. — XXIII, 23, 2 comitia . . . *habita. creatus* . . . andranodorus P, habitaa-creatus R.

(2) *Dittography of Syllables and of Words.* — The repetition of syllables or words is not nearly so common as the repetition of a letter. Examples of the dittography of a word are com-

paratively few in R, and none would be likely to lead to further corruption unless the following: XXV, 41, 13 *pisoni iurisdictio urbana pupio sicilia . . . evenit* P. Here the scribe of R has written, *pisoni iurisdictio urbana pupio urbana sicilia . . . evenit*. XXIII, 38, 7 *aut uis aut fraus* timeri possit P, *aut ut uisa ut fraus* R. An interesting repetition of a syllable is seen in XXVIII, 3, 5 *frumentum sex mensum imperatum sagaque et togae exercitui* P, *frumentum sex mensum imperatum sagatumque et togae exercitui* R.

[To be continued.]

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GREEK INSCRIPTIONS FROM CORINTH

THE inscriptions presented in the following list represent the finds of Greek inscriptions from the excavations at Corinth from the beginning of the excavations there by the American School of Classical Studies in 1896, until the close of the campaign of 1901.

A fragment of an inscription in the old Corinthian alphabet, which was found in 1898, will be treated independently by Mr. S. O. Dickerman. The inscriptions, dating from Byzantine times and engraved on a marble pavement which was uncovered in 1901 (cf. *Am. J. Arch.* Suppl. to Vol. V, 1901, pp. 28 f.), have also been omitted. These last, together with the designs and devices accompanying them, should be treated as a unit in a separate paper.

The arrangement of the inscriptions in the present paper is in their chronological order, so far as that can be determined. In the case of some small fragments collected prior to 1900, the exact locality where they were found and also the year of their discovery are unknown; where these particulars are not given, ignorance of them may be taken for granted.

The paucity, fragmentary character, and, for the most part, late date of the inscriptions found at Corinth still continue to be a source of surprise and disappointment. A total of some sixty Greek inscriptions, together with a much smaller number of Latin ones, as the result of six yearly excavating campaigns on such a site as Corinth, is not a rich reward, and, moreover, few of the following are of importance as regards the history or topography of the city. Concerning some of the fragments, comment or interpretation is unnecessary or impossible.

The fact that all the inscriptions, excepting possibly the first nine, date from the rebuilding of the city by Julius Caesar in 46 B.C., shows how complete was the destruction of the older town by Mummius one hundred years before. As a number of terra-cotta architectural fragments and other remains belonging to the ancient city have been unearthed in the lower levels of the excavations, it cannot be said that we have not dug deep enough for the older Greek inscriptions. The scattered marble fragments lying about after the destruction of the city would be the first food for the lime-kiln which was to furnish the building material for the new town, and, of these fragments, broken inscriptions are by far the most convenient to handle and transport. Undoubtedly the greater part of the stone documents of ancient Corinth are lost forever, and will never be unearthed.

It is also a great disappointment at times to find a large block on which an old inscription has been chiselled out, leaving the surface either bare, with but scant traces of letters here and there, or filled with another inscription of the later period, and, in our opinion, of less importance.

The topography of the region about the "straight road" to Lechaeum, however, is now quite familiar. This must have been a busy thoroughfare in Roman times, and here, in the flanking colonnades, it was the fashion to dedicate statues to friends, relatives, and benefactors, as the discovery of bases in that region seems to indicate.

It is hoped that the finds of future years will yield inscriptions of more historical value and in a better state of preservation than those of the past. But where a city has been continuously inhabited from the earliest times to the present day, as is the case at Corinth, inscriptions are among the things least likely to survive, so that the hope may be vain.

1. A fragment of a small vase, found in 1901, along with many other pieces in a cutting a few paces east of the staircase which leads up to the east end of the terrace on which stood

the temple of Apollo, *i.e.* the Old Temple. None of the other fragments, however, belonged to the same vase as this one.



The piece is 0.034 m. in height by 0.03 m. in width. The material is a fine, light-yellow clay; the color used in the decoration is a chocolate brown. The inscription is in the Old Corinthian, epichoric alphabet, and is painted retrograde. The letters are about 0.005 m. in height and form the word *παρρυος*.

Not enough of the scene is left, from which the whole might be reconstructed, and so we cannot determine who this *παρρυος* is.

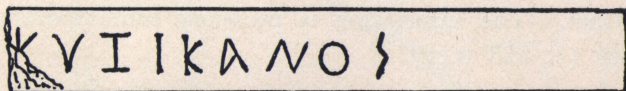
The fragment shows a helmeted warrior who seems to be lying on his back. His circular shield, which he holds up beside him, is emblazoned with an eagle volant, while his spear projects into the field above the rim of the shield and divides the inscription. At the right, we see the naked thigh and the bent arm of another warrior who is striding to the right; he holds a spear in the uplifted hand. The shaft of this spear follows the line of the break at the upper right side of the fragment, and so passes up through the pattern which bounds the field. Another spear is seen at the left, crossing that of the fallen warrior; this is probably held in the hand of a third warrior coming from that direction. It may be supposed that the whole scene represented the struggle over the dead body of a hero who had fallen in battle.

2. A handle of a vase with black glaze, found in 1901 near the triglyphon which borders the "Old Fountain" on the south (cf. *Am. J. Arch.* Vol. VI, 1902, p. 318), at a depth of 1.50 m. below the top of the triglyphon. The handle is 0.035 m. in length and 0.018 m. in width; the letters are about 0.01 m. in height, and are



scratched through the black glaze. The dedication is to Eucles — Εὐκλες. The fragment probably dates from the early part of the fifth century B.C.

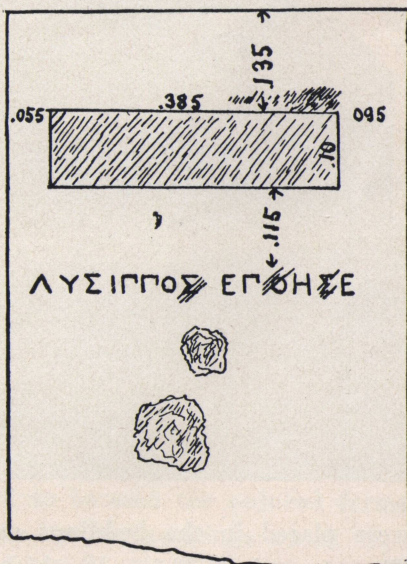
3. A block of white marble, found in 1899, at the eastern side of the fountain of Pirene (cf. *Am. J. Arch.* 1899, p. 685). The block is 0.92 m. in length, 0.44 m. in width, and 0.11 m.



thick. The inscribed face (at the end of the block) is 0.81 m. in length; the letters are 0.05 m. in height.

The inscribed surface describes a gentle curve, and this, together with two square holes in the upper surface, tends toward the conclusion that the stone formed part of a base, erected, as the inscription shows, by a native of Cyzicus. The Doric form *Κυζικανός* is used. The forms of the letters would place the inscription in the first half of the fifth century B.C.

4. A block of soft sandstone, found in 1901, immediately in front of the west wall of the vaulted chamber which lies south of the temple of Apollo. The stone was not far from the present surface of the earth, i.e. it was on a level with the top stone of the wall which closes this vaulted chamber in front, and was 5.50 m. distant from it toward the south. It could not have been near its original position. Height, 0.73 m.; width,

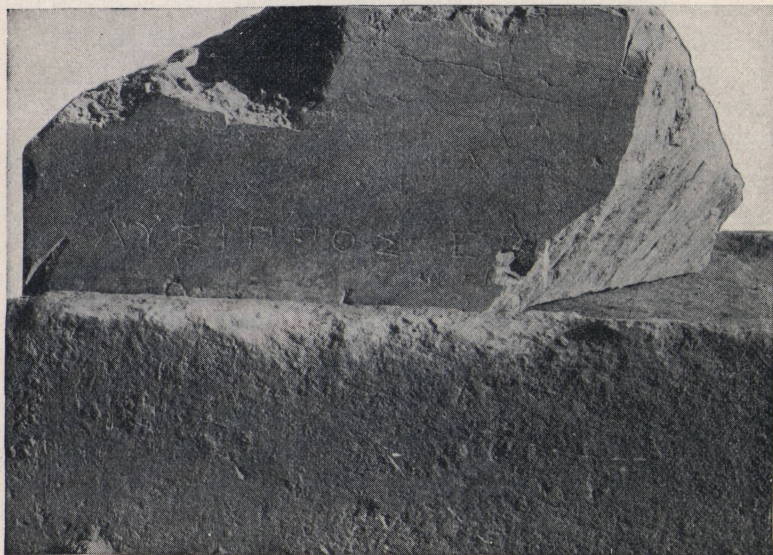


Λύσιππος ἐπόησε.

0.53 m.; thickness, 0.355 m. Letters, 0.02 m. to 0.025 m. in height.

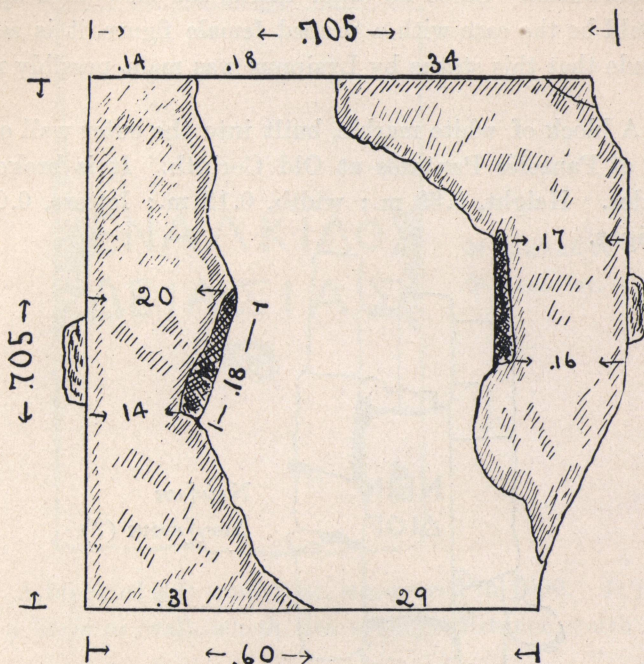
Above the inscription is a cutting in the stone, 0.385 m. in length, 0.10 m. in width, and 0.05 m. in depth. Its purpose is not clear, although the block probably formed a base for a statue. The surface of the stone is badly battered and the letters are indistinct: the stone itself is broken away at the bottom. The inscription is probably contemporary with Lysippus (*c.* 325 B.C.).

5. A base of dark-blue marble, found in 1901, on top of the south front of the triglyphon bounding the "Old Fountain" (*cf. Am. J. Arch. Suppl. to Vol. V, 1901, p. 28; ibid. Vol. VI, 1902, p. 316*). Although found bottom side upward and so not in its original position, yet it fits a cutting near by and probably formed one of a series of bases for statues, which



were placed in the beddings cut on top of this triglyphon. The stone is 0.30 m. in thickness, and its upper surface was 0.705 m. square. This upper surface is battered at each

side and the face bearing the inscription is broken away, so that the last letters have disappeared. The accompanying photograph and diagram give the details of these two sur-

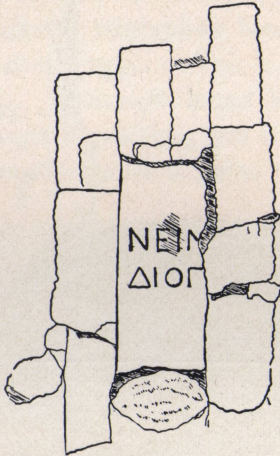


faces. The two bosses, used in handling the block, remain at the sides. The inscription was the same as the preceding, $\Lambda \upsilon \sigma \iota \pi \pi \omicron \varsigma \epsilon \pi [\omicron \eta \sigma \epsilon$, and is probably contemporaneous with it, although the upper and lower strokes of the Ξ in this inscription are not parallel, and the Υ is made with the upper strokes curved, while in the preceding the corresponding strokes of the Ξ are parallel and the Υ is made with straight lines. The letters are from 0.02 m. to 0.025 m. in height and are only 0.06 m. from the bottom of the block.

In the upper surface are still to be seen the reduced forms of the feet of the statue and the leaded fastenings which supported them. Judged from the mode of fastening, the statue was certainly of bronze, and as the actual size of the feet would

be somewhat larger than the slots under them, which are 0.18 m. in length, the figure was about life size. The right foot was but slightly in advance of the left, and was turned somewhat more outwards. Since no other marks for fastenings appear, as would be the case with a draped female figure, it is safe to conclude that this statue by Lysippus was male, possibly nude.

6. A block of white marble, built into the outer wall of the house of Pantelés Pantazés at Old Corinth. It is broken on all sides. Height, 0.39 m.; width, 0.12 m.; letters, 0.03 m. in height.



Νεῖν[ιος]
Διογ[ένους] (?)

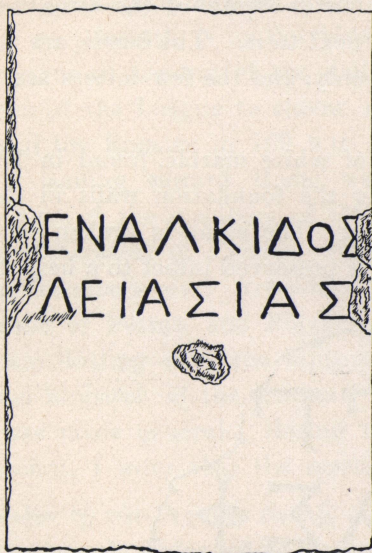
For the name Νεῖνιος, cf. *C.I.G.* 3662.

The stone was probably a grave stelé, dating from the fourth century B.C.

7. A block of soft sandstone, found in a grave near Old Corinth by a peasant. Height, 0.34 m.; width, 0.23 m.; thickness, 0.12 m. Letters, 0.025 m. in height. The inscribed face is covered with a light stucco, as are also the top and right side.

The feminine name, Μεναλκίς, is not otherwise known, but there seems to be no alternative; the masculine forms Μενάλλκας, Μενάλλκης, and Μεναλκίδας are common. The second name

is also a feminine form, and, instead of being the name of the parent, it may refer to Phliasia, the district about the city of Phlius, which was some miles southwest from Corinth.



Μ]εναλκίδος
Φ]λειασίας.

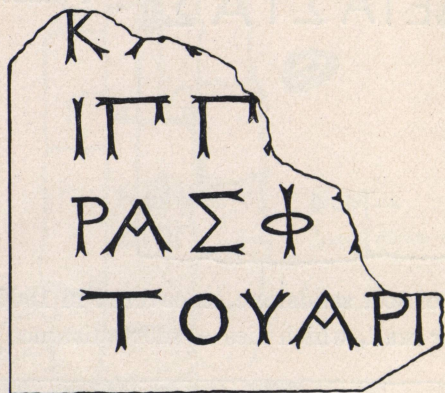
8. A block of soft sandstone, uncovered in 1900. It is built into a basis or wall, which lies a short distance south of the



ruddle wall at the west end of the Propylaea. Height, 0.48 m.; width, *c.* 0.72 m.; the thickness is uncertain, 0.42 m. appears. The stone is part of an architrave block of the Ionic or Corin-

thian order, and shows the three bands cut in different planes. The letters are 0.05 m. in height, and are cut on the two upper bands. The fragment is probably of the Corinthian order, inasmuch as a Corinthian pilaster capital of the same material is built into the foundation next to it. The bands are preserved for a distance of 0.38 m. only, and the few letters are so worn as to be indecipherable.

9. A small fragment of white marble, found in 1900, at a considerable depth, among the foundation walls in the north-west corner of the Agora. The stone is broken on all sides except at the left, which is preserved intact to a height of only



0.065 m. The fragment is clearly a part of a slab which was 0.06 m. thick; the length of the lines is uncertain, the greatest width of the stone preserved being but 0.09 m. The remains of only four lines appear, with the bare suggestion of a fifth which came immediately after the lower break. The letters are 0.011 m. in height, and are clearly cut, with sharp, flaring apices terminating the straight strokes. The oblique stroke of the K does not reach the lower line, as is also the case with the second vertical stroke of the T. The horizontal strokes of the Σ are parallel. From these considerations we may safely assume that the inscription belongs to the second century B.C., and coming before the destruction of Corinth, would be placed in the first half of the century.

Beginning with the second line, we see the letters ΙΓΓ, and the first stroke of another letter which can be only an Α; hence we are dealing with a hipparch. The only mention that we find of a hipparch at this time in the Achaean League, whose chief city was Corinth, is in Polybius, XXVIII, 6, where the historian gives an account of the deliberations of a council of chosen men of the League to choose sides in the war between Perseus and the Romans in 169 B.C. The course of moderation or a leaning toward Rome was thought best by all, although two of the members of the council, Apollonides of Sicyon, and Stratius of Tritaea, were hostile to Rome. The other four members were Arcesilaus and Ariston of Megalopolis, Xenon of Patrae, and Polyaeus. It is then probable that we are dealing with the hipparchy of Polybius, for he was chosen hipparch of the Achaean league at this time, and Archon was made general. Basing my conjectures on Polybius's account, I infer that the inscription ran as follows:

[Ἔδοξεν τῇ τῶν Ἀχαιῶν βουλῇ, τὸν Ἀρχωνα] .
 [πρὸς τὴν στρατηγίαν εὐθέως προπορεύεσθαι]
 κα[ὶ τὸν Πολύβιον τὸν Μεγαλοπολίτην . . . πρὸς τὴν
 ἱππ[αρχίαν καὶ . . . τὸν δεῖνα φυλάρχοντα τῆς δευτέ-]
 ρας φυ[λῆς ταύτης τῆς γνώμης μετεσχόντων]
 τοῦ Ἀρί[στωνος καὶ τοῦ Ἀρκεσιλάου Μεγαλοπολίτων, τοῦ
 Ξένωνος Πατρέα καὶ τοῦ Πολυαίνου

The inscription was probably broken into small fragments and scattered, when Corinth was sacked by the Romans in 146 B.C.

10. Stamped handles of amphoras; the first four found in 1901 west of the "Old Fountain," and the others found in 1900 in the northwestern corner of the Agora. The last two are of yellow Rhodian clay; the others are of the red Cnidian variety.

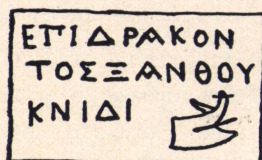
a. A circle 0.03 m. in diameter; in the centre a rose, and around the border the inscription. The letters are 0.0035 m. in height. Another stamp of this kind was found in 1900, and the name is also known from other localities (cf. *Athen. Mitth.* vol.



Ἀριστοκλεὺς.

XXI [1896], pp. 143 f., Pridik, 'Amphoren-Stempel aus Athen,' where the subject of these amphora handles is well treated).

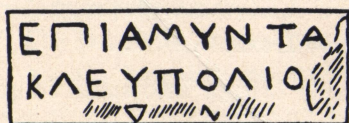
b. An oblong stamp: length, 0.033 m.; width, 0.02 m. Letters, 0.0025 m. in height. The symbol is the beak of a trireme.



Ἐπὶ Δράκον-
τος Ξάνθου.
Κνίδι(ου).

Both names are found on amphora handles, but not in this combination (cf. *Athen. Mitth.* vol. XXI [1896], pp. 127 ff., nos. II, 99, 100, 101, 154, and 168, 171).

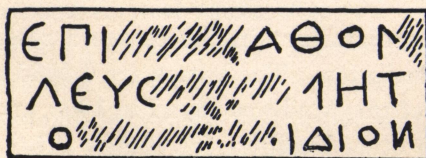
c. An oblong stamp: length, 0.045 m.; width, 0.015 m. Letters, 0.004 m. in height.



Ἐπὶ Ἀμύντα
Κλευπόλιο(ς)
Κνίδ[ιο]ν.

(Cf. *Athen. Mitth.* vol. XXI [1896], pp. 127 ff., nos. II, 13, and II, 192, 193, 219.)

d. An oblong stamp, badly worn: length, 0.055 m.; width, 0.02 m. Letters, 0.005 m. in height.



Ἐπὶ [Ἀγ]αθο[κ-
λεὺς [Ἀδ]μήτ-
ο[υ(?)] Κνίδιον.

(Cf. *Athen. Mitth.* vol. XXI [1896], pp. 127 ff., nos. I, 1; II, 2, 3.)

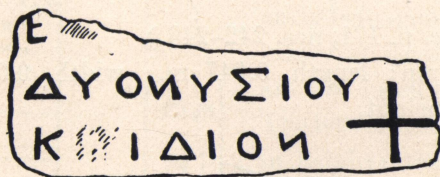
e. An oblong stamp: length, 0.045 m.; width, 0.018 m. Letters, 0.004 m. in height. The symbol is a dagger or short sword.



Ἐ[πὶ ...
Αἰνέα
Κνίδιον.

(Cf. Dumont, *Insc. Ceram. Grec.* p. 145, no. 16; p. 162, no. 124, and p. 186, nos. 270–271.)

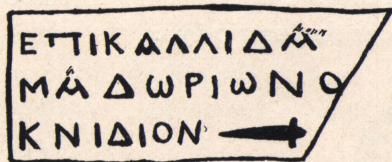
f. An oblong stamp: length, 0.055 m.; width, 0.017 m. Letters, 0.004 m. in height. The symbol is a cross.



Ἐ[πὶ ...
Διονυσίου
Κ[ν]ίδιον.

(Cf. *Athen. Mitth. l.c.* p. 147, no. 68.)

g. An oblong stamp, broken at the right end: length preserved, 0.036 m.; width, 0.019 m. Letters, 0.003 m. in height. The symbol is a dagger.



Ἐπὶ Καλλιδά-
μα Δωρίωνος
Κνίδιον.

(Cf. *Athen. Mitth. l.c.* p. 161, nos. 168–169.) Δωρίων is, I believe, unique for these inscriptions.

h. An oblong stamp, broken at the left end : length, 0.043 m.; width, 0.011 m. Letters, 0.004 m. in height. The stamp is very badly worn.



..]ος 'Αρα[ξιν ...
Κνί[δι]ον.

i. An oblong stamp, broken at the left end : length, 0.05 m.; width, 0.02 m. Letters, 0.004 m. in height. The symbol seems to be the fore part of a dog.



...]σκα..
Π]υθόκριτ[ος.

(Cf. *Athen. Mitth. l.c.* p. 171, nos. 242-243.)

j. An oblong stamp: length, 0.047 m.; width, 0.016 m. Letters, 0.005 m. in height.



'Ε[πὶ 'Αν]α-
ξάνδρου
Πανάμ]ου.

(Cf. *Athen. Mitth. l.c.* p. 130, no. 6.)

k. A circular stamp, 0.024 m. in diameter; in the centre a rose, and around the border the inscription:



.... Καλλι]κράτευς.

11. Two fragments of blue limestone, found in 1900: total length, 0.165 m.; width, 0.08 m.; thickness (very irregular), 0.11 m. Letters, 0.025 m. in height. The stone is broken on all sides, excepting the upper edge. The straight strokes of the letters show pronounced, swallow-tailed apices.



12. A fragment of white marble, found in 1900, near one of the Doric columns, which are *in situ* on a stylobate toward the

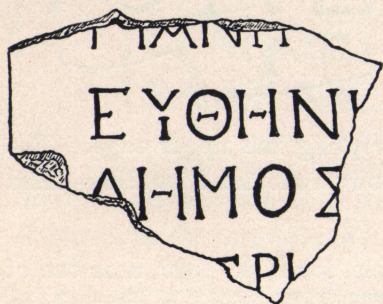


southeast foot of the terrace of the Old Temple: height, 0.38 m.; width of left face, 0.07 m.; width of right face, 0.045 m. The fragment apparently belonged to a block with three inscribed faces, the angles of which are also faced to a width of 0.057 m. The letters on the left face are 0.02 m. in height; those on the right face are but 0.015 m. The letters on the left face show the ends of names arranged in a column; they are cut within carefully ruled lines. The letters on the right face show the beginnings of names in a corresponding series; the third and fourth names have been erased with a chisel,

but some of the strokes still appear. The third name may have been $\tau\psi\iota[\kappa\lambda\eta\varsigma]$; not enough remains of the others to conjecture their whole form.

13. A fragment of white marble, found in 1901, in the first ruined chamber to the west of the vaulted chamber before mentioned: height, 0.24 m.; width, 0.27 m.; thickness, 0.055 m.

Letters, 0.04 m. in height. It is broken on all sides, excepting the left, where appears the end of an egg and dart ornament, and also a scale pattern adjoining.



π]ανι

εὐθηνί[ας ἐπιμελητῆς καὶ . . .

δημός[ιος

.. τ]ρι

It probably formed part of an honorary tablet giving the titles of some official.

14. A block of hard blue limestone, found in 1901, on the level of the Byzantine pavement in front of the vaulted chamber before mentioned: total height, 0.245 m.; width, 0.25 m.; thickness, 0.11 m. The original smooth surface is preserved on the face, top, bottom, and left side; the bottom is cut backward in a curve, both in front and at the side. The back was left rough. The stone was probably built into a wall as a sort of bracket, but as it is broken away at the right, we cannot determine its extent. The inscribed face is 0.185 m. in height; the letters are about 0.02 m. in height. Only the beginnings of the four lines of the inscription are preserved:



Τίτο[ν

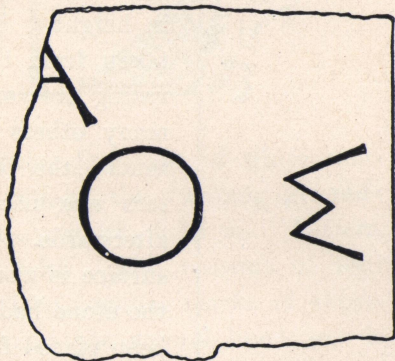
ἀρίσται[ς

ἀρετᾶς ἔν[εκα προξενίαν καὶ
πολιτείαν(?)

εἰς τε αὐ[τὸν καὶ ἐκγόνους.

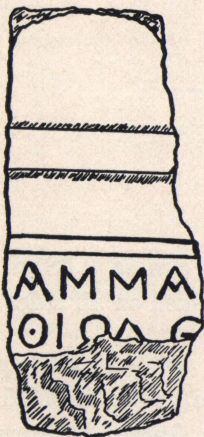
The decree dates from Roman times, and grants honors to a certain Titus.

15. A fragment of blue limestone, found in 1901: height, 0.135 m.; width, 0.15 m.; thickness, 0.23 m. Letters, 0.045 m.



in height. The stone is broken on all sides but the right. Remains of two lines appear, the second of which shows the ending of a name in *-os*.

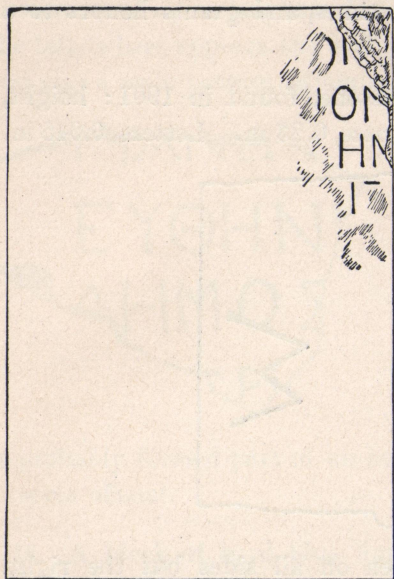
16. A fragment of white marble, broken on all sides: height, 0.12 m.; width, 0.06 m.; thickness, from 0.045 m. to 0.055 m.



.. γρ]αμμα[τεὺς (?)

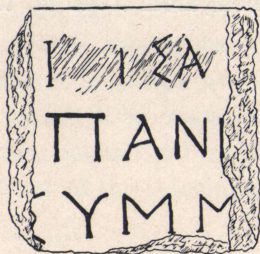
.... θι

The inscription is cut on a transverse band, and part of an ornamental band appears above this. Letters, 0.015 m. in height.



17. A large block of white marble, badly broken and worn: height, 0.72 m.; width, 0.48 m.; thickness, 0.17 m. Letters, 0.04 m. in height. The block was taken from the main excavating area and placed with many others near the Museum; the presence of letters was not noticed until afterwards. The inscribed surface is worn smooth, as if the stone had, at some time, been placed face upwards in a pavement. Only the ends of four lines remain.

18. A fragment of friable, crystalline stone, found in 1901, in one of the buildings to the west of the road to Lechaeum:



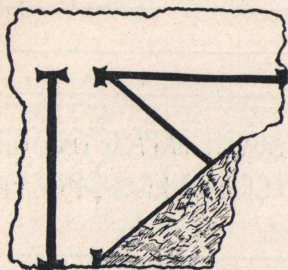
... σα

.. παν[ι...

. σύμμ[αχος (?) ...

height, 0.18 m.; width, 0.19 m.; thickness, 0.08 m. Letters, 0.035 m. in height. The stone is broken on all sides excepting the top.

19. A fragment of blue limestone, found in 1901, near the vaulted chamber before mentioned: height, 0.10 m.; width, 0.105 m.; thickness, 0.039 m. Letters, 0.075 m. in height. The fragment is broken on all sides.

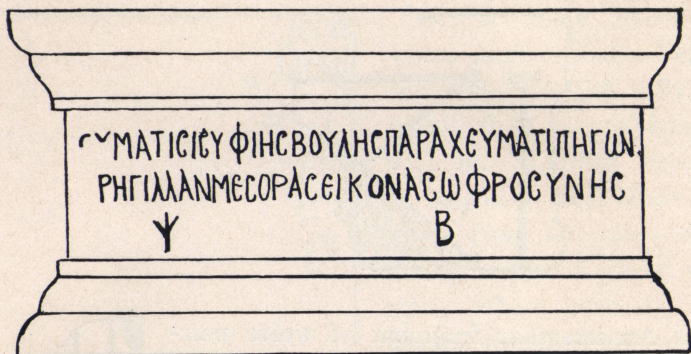


... ισ ...

20. An irregular fragment of white marble, found in 1900, on the dumping ground: height, 0.265 m.; width, 0.12 m. Letters, 0.055 m. in height. The remains of four lines appear. Two peculiar marks of abbreviation are seen in the second line; one is over the first letter, M, and the other separates the M from the following Α. It is possible that the mark over the M is an H, and indicates the abbreviation of the participial ending, — μένη.



21. A statue base of white marble, found in 1899, lying in front of the east apse of the court of the fountain of Pirene. The base measures 0.345 m. in height, 0.67 m. in width, and is 0.665 m. deep. A moulding at the top and bottom runs around all sides. The right side has a relief representing a garland with musical instruments. The inscribed face of the stone measures 0.63 m. × 0.18 m., and the letters are 0.03 m. in height. The forms of Ε, C, and Ω on this inscription are found on three other inscriptions dealing with Regilla, viz. *C.I.A.* III, 1333 a, *C.I.G.* 6184, and *C.I.G.* 6280, whereas *C.I.A.* III, 1417, an inscription from Eleusis (cf. *Ἐφ. Ἀρχ.* 1885, p. 152) and an inscription from Olympia (cf. *Arch. Zeit.* 1878, p. 94, no. 149), which date from the same period, have Ε, Σ, and Ω, so that the style of writing seems to have varied during the same years. At the end of the first line ΩΝ are joined together, and this is also the case with ΗΝ in No. 23.



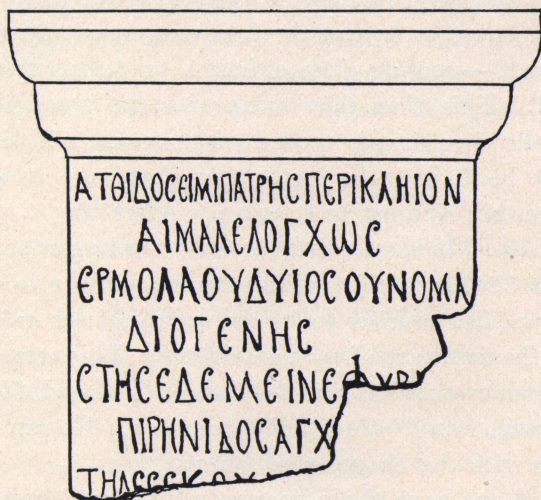
N]εύματι Σισυφείης βουλῆς παρὰ χεύματι πηγῶν,
 'Ρηγίλλαν μ' ἐσορᾶς εἰκόνα σωφροσύνης.
 Ψ(ηφίσματι) Β(ουλῆς).

Herodes Atticus married Appia Annia Regilla about 143 A.D., and she died about 161 A.D. Herodes died about 177–180 A.D., and this statue was probably erected in the interim between the deaths of wife and husband, or about 162 B.C. It was fitting that the Corinthian Senate should honor Regilla, for Herodes had been a benefactor of the city in building a roofed theatre (cf. Philostratus, *Vit. Soph.* II, 1, 5), had embellished the Isthmian sanctuary (cf. Paus. II, 1, 7), and had also built an Odeum (cf. Paus. II, 3, 6), which may be the same structure as that mentioned by Philostratus. Gurlitt (*Ueber Paus.* p. 58; Frazer's *Paus.* Intro. pp. xvi and xvii) would place Pausanias's account of Corinth later than 165 A.D., but it may be an argument for an earlier date for his second book that Pausanias makes no mention of this statue of Regilla, which was undoubtedly erected before 165 A.D. and would be a fit subject for remark. After her death Regilla was also honored by the Odeum at Athens (cf. Philos. *ib.*), by the Trioepium on the Appian Way near Rome (*C.I.G.* 26), and by a statue set up in Eleusis (cf. 'Εφ. 'Αρχ. 1885, p. 152).

The poetical use of Σισύφιος as applied to things Corinthian is matched by examples in *Anthol.* VII, 745, and IX, 151, Paus. V, 2, 5, and Theoc. *Id.* XXII, 158.

The *εἰκόνα σωφροσύνης* of this epigram is a parallel to τὸ φῶς τῆς οἰκίας of the bilingual inscription (*C.I.G.* 6184), and the *χεῦμα πηγῶν* — “the gush of the springs” — is the six-chambered fountain of Pirene, near which the base was found. (For the topographical value of this inscription, cf. R. B. Richardson’s paper on Pirene, *Am. J. Arch.* vol. IV [1900], p. 235, where a photograph of the stone is given.)

22. A statue base of bluish marble, found in 1900, at the foot of the stairway leading to the Propylaea. The stone has a moulding at the top which extends across the front and around the two sides, the back being left rough because the statue was to be placed against a wall. The top measures 0.70 m. in width, and is 0.65 m. in depth; the greatest preserved height from the break is 0.95 m. The width of the inscribed face is 0.54 m. and the letters have an average height of 0.04 m., although their breadth and spacing is governed by the number of letters to be put in a line.



Ἀθίδος εἰμί πάτρης Περικλήϊον | αἶμα λελογχώς,
Ἑρμολάου δ' υἱός, οὔνομα | Διογένης.
στήσε δέ μ' ἐν Ἑφύρ[η] | Πιρηνίδος ἀγχ[οῦ πηγῆς]
τῇ[δε Σεκουνδείνος

It is tempting to suppose that the use of the adjective Περικλήϊον, as applied to αἷμα, refers not to any direct descent from Pericles, but rather that a man who possessed such "blood" reflected the spirit of the Periclean age and belonged to a family of artists. A Greek sculptor named Diogenes, who was also from Athens, is the only person found in literature who comes under this head. Pliny (*Nat. Hist.* XXXVI, 38) says that a certain Diogenes of Athens made the sculptures for the Pantheon of Agrippa in Rome (*c.* 27 B.C.), and in the same paragraph mentions, among other artists, a certain Hermolaus. We may possibly identify the father and son of our inscription as the two artists mentioned by Pliny. A possible identification of a Diogenes, whose name is given on the plinth of a statue found at Nineveh, with the Attic artist has also been made (*cf.* A. S. Murray, in *J.H.S.* III, p. 240). The name Σεκουνδείνος, conjectured in the seventh line of our inscription as the name of the man who dedicated this statue "near to the Pirenian fount," seems plausible. The third letter of this line can be nothing but Δ or Λ, and the following one only Ε or C as regards form — coming after either Δ or Λ, this last must be the vowel. This, then, does away with the possibility of another Ε following, so the second of these three similar markings must be C and the next after that, coming as it does before a certain K, must be Ε again. After the K, parts of O and Y remain. It is seen that the first word must be τῇδε, and this leaves CEKOY, — from which it remains only to supply the Roman name Σεκουνδείνος to furnish a subject for στήσε and to complete the first part of the pentameter. This name is known to exist from two inscriptions, — *C.I.G.* 3714 and 6524 — and, being Roman, would connect Diogenes with Roman affairs, as is the case with the Diogenes of Pliny.

In line 6 we have the adjective "Pirenian," and from the provenience of the inscription, which was found not far from the spring of Pirene, we may easily conjecture πηγῆς from the πηγῶν of the preceding inscription. The word itself is just the proper length for the space at our disposal.

The statue was probably set up in a colonnade at the side of the road leading from the Propylaea to Lechaëum, and so was near "Pirene's fount," to which Pausanias turned off just after leaving the Propylaea.

23. A statue-base of bluish marble, found in 1900, at the foot of the stairway leading to the Propylaea. The block has a moulding at the top and bottom, extending across the front and around the two sides, while the back is hewn off as in no. **22**. The stone is 1.34 m. in height, 0.73 m. wide at the base, and 0.70 m. deep. The inscribed face is 0.855 m. high, and 0.52 m. wide; but the six lines reach only 0.33 m. from the top of this face. The letters are 0.03 m. in height, and are very unevenly and carelessly cut, sometimes decreasing decidedly in size toward the ends of the lines in order to obtain space for the whole line of the verse, as may be seen at the end of line 5.

Ε]ἰς τύπον εἰμερόεντα Ἰθύνορος ἀνθυπάτοιο
 ἦ]ρπασέ τις μορφὴν, τ[ῆ] δ' ἐνέγλυψε λίθῳ.
 Μορφὴν λαοτόμος μενέη μειμήσατο τέχνη,
 Ἑλλάδι κόσμον ὅλον μητρὶ χαριζόμενος.
 σ]τῆσε δ' ἀγασσάμενός μιν ἀμύμων Εὐτυχιανὸς
 ἀ]ντὶ κασιγνήτου εὖ διέπων Ἐφύρην.

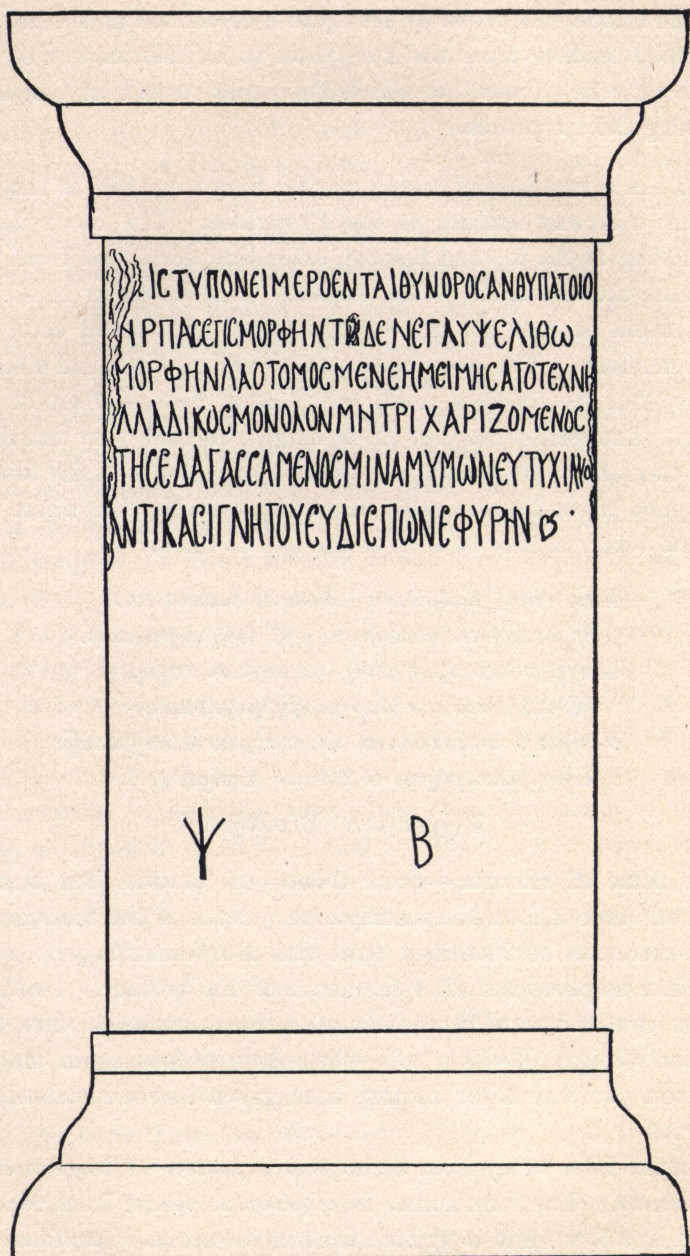
Ψ(ηφίσματι) Β(ουλήs).

The name of Ithynor.—from ἰθύνω—is unique, but that of Eutyechianus is found in inscriptions. None of the cases found, however, can be identified with this Eutyechianus, who ruled Corinth as proconsul after the death of his brother. Probably these two men were proconsuls of Achaea sometime after Vespasian's reign (70–79 A.D.), when Achaea was again made a Roman province after having been given its independence by Nero.

In the form μενέη from an adjective μένεος, we have a ἄπαξ λεγόμενον. The form comes from μένος, as τέλος from τέλος.

In line 3, we find *ει* written for *ι* in the aorist of μιμέομαι.

It seems not unlikely from the general style of the verse, the

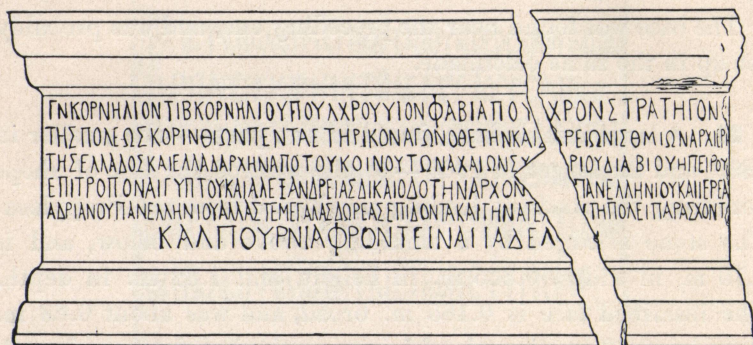


use of the rare form *σῆσε* in both inscriptions, together with the name *Ἐφύρη*, and the evident inclination of the verse-maker to emphasize artistic qualities in such expressions as "a pleasing type," "catching and cutting the form," "with forceful skill," and "giving graciously the whole embellishment to mother Greece," that this inscription and the one preceding were made by the same man.

The base was found near the preceding one, and was probably set up in the same colonnade.

24. A large marble base, found in two parts — the smaller in 1899, and the larger in 1900 — to the west of the line of shops bordering the roadway leading northward from the Propylaea. The stone is edged by a moulding above and below, and is 0.75 m. in width, 0.335 m. in height, and 1.32 m. in depth. The inscribed face is 0.165 m. broad, and was about 0.68 m. long, *i.e.* 0.49 m. (length of larger portion) + 0.19 m. (length of smaller). The letters of the first and last lines are 0.02 m. in height, while those of the other lines are but 0.017 m. The letters are accurately and beautifully cut, in contrast to the three preceding inscriptions. Α, Ε, Ξ, and Ω are used. The cross stroke of the Η in the last line was omitted by the stone-cutter. We have here the same Gn. Cornelius Pulcher, son of Tiberius Cornelius Pulcher, of the Fabian tribe, who is also honored by a similar inscription which was found in a ruined church at Damala, the old Troezen (cf. *C.I.G.* I, 1186). Boeckh says that the titles there given to Cornelius stand probably in the order of their acquirement. The only point of correspondence with our inscription is that he is *ἀγωνοθέης Καισαρείων Ἴσθμίων* in both cases. In the Troezenian inscription are given the additional titles of *χειλίαρχος* (tribune) of the fourth Scythian legion, which served in Syria at the time of Dio in 219 A.D. (cf. Dio Cassius, *Hist. Rom.* 79, 7), *ἀντιστράτηγος* of Corinth, instead of *στρατηγός* as in our inscription, and *εὐθηνίας ἐπιμελητής*. He is *ἀγωνοθέης* of the games named after Nerva, Trajan, the Germans, and the Dacians, besides of those men-

tioned in our inscription, and he is also ἀγωνοθέτης of the Asclepieia at Epidaurus. Other additional titles are general and secretary of the Achaeans, and high priest and governor of Caesar. His friend, Gn. Cornelius Philiscus, set up the inscription to Cornelius Pulcher at Troezen, but in the present instance at Corinth, it was done by his sister, Calpurnia Frontina.



Γν. Κορνήλιον Τιβ. Κορνηλίου Πούλχρου υἱὸν Φαβία(ι) Ποῦ[λ]-
χρον στρατηγὸν
τῆς πόλεως Κορινθίων, πενταετηρικὸν ἀγωνοθέτην Καί[σα]ρείων
Ἰσθμίων, ἀρχιερέα
τῆς Ἑλλάδος καὶ Ἑλλαδάρχην ἀπὸ τοῦ κοινοῦ τῶν Ἀχαιῶν συ[νεδ]-
ρίου διὰ βίου Ἡπείρου,
ἐπίτροπον Αἰγύπτου καὶ Ἀλεξανδρείας, δικαιοδότην ἀρχον[τα τοῦ]
Πανελληνίου καὶ ἱερέα
Ἀδριανοῦ Πανελληνίου ἄλλας τε μεγάλας δωρεὰς ἐπιδόντα καὶ
τὴν ἀτέλ[ειαν] τῇ πόλει παρασχόντ[α].

Καλπουρνία Φροντεῖνα ἡ ἀδελ[φή].

I have not found the title of ἐπίτροπος of both Egypt and Alexandria occurring elsewhere. A body of *epitropoi* or procurators, together with a *dioiketes*, administered the domain lands of Egypt in Roman times. These state lands consisted of the properties which had belonged to the Ptolemies, the possessions of state debtors and properties for which no heirs or claimants appeared (cf. T. G. Milne, *A History of Egypt under*

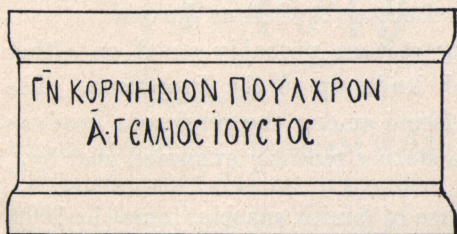
Roman Rule, p. 11 and references). Alexandria had a separate body of officers, and Cornelius Pulcher seems to have been specially attached to that city also. This was the office of the *epitropos* until the reforms of Diocletian toward the end of the third century A.D., when the *dioiketes* had his title changed to *epitropos* of the royal property.

The other titles found in this Corinthian inscription, with the exception of Helladarch over Epirus, are common in inscriptions of the period.

From the last line, Cornelius seems to have been a special benefactor of Corinth, and the Corinthian inscription, from its additional titles, is probably of later date than that from Troezen. It can be dated no farther back than the subjugation of the Dacians in 104 A.D., and is probably to be placed sometime after the end of Trajan's reign (116 A.D.).

It is curious to note that the customary Υ Β ("by decree of the senate") is not found on the inscription; it occurs, however, on the Troezenian base. Another difference from the Troezenian inscription is that ΕΙ is used instead of Η in the endings of the names of the games.

25. A statue-base of white marble, found in 1899, on the east side of the Propylaea staircase. The base has a moulding at the top and bottom, and measures 0.60 m. in width, 0.30 m. in height, and 0.58 m. in depth. The inscribed face is 0.565 m. long by 0.16 m. wide. The letters are 0.03 m. in height.

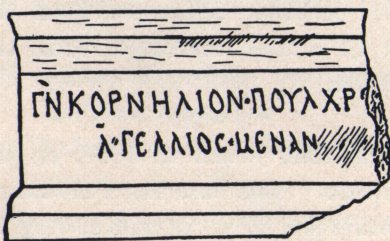


Γν. Κορνήλιον Πούλχρον.
Α· Γέλλιος Ἰούστος.

This Cornelius Pulcher is undoubtedly the important personage of the preceding inscription.

In the drawing I have given the first letter of the second line as Λ , but on the stone the cross stroke is very faint, indeed but a mere scratch, and is probably accidental. The first letter may, therefore, be λ , as in the following inscription. With the possibility of an Λ , the Aulus Gellius, here mentioned as the dedicator of the statue, may be the well known writer of the *Noctes Atticae*, in which case the statue was set up sometime before his death in 180 A.D. Of course, the point between the name and abbreviation would show conclusively that his name could not have been Agellius, as was once supposed.

26. A base of white marble, found in 1901, in a late wall built on the west buttress of the Propylaea, immediately to the right of the entrance. Height, 0.305 m.; width preserved, 0.54 m.; depth, 0.57 m. Length of inscribed face preserved, 0.47 m.; width, 0.145 m. Letters, 0.035 m. in height. The base is broken at the right side.



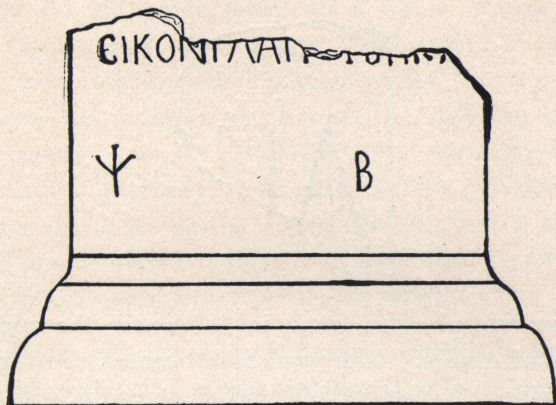
Γν. Κορνήλιον · Ποῦλχρ[ον]
 Λ · Γέλλιος · Μέναν[δρος].

The same Gnaeus Cornelius Pulcher is here represented as in the preceding inscription, but here the dedicator is Lucius Gellius Menandrus and not Lucius (?) Gellius Justus.

These two corresponding statues probably stood on either side of the stairway which leads up to the Propylaea. The statues are probably to be found among the numerous headless and footless draped Roman statues recently exhumed near by.

27. A part of a statue-base of bluish marble, found in 1900, at the foot of the Propylaea stairs. The stone has a moulding around the face and two sides of the bottom, but is left rough and square at the back. It is 0.65 m. in height, and the base

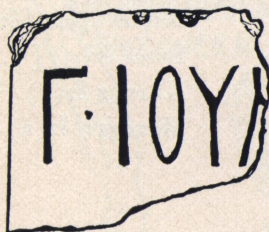
measures 0.72 m. in width by 0.75 m. in depth. The inscribed face is 0.55 m. wide, and is preserved to a height of 0.30 m. The letters are 0.045 m. in height.



Εἰκόνι λα[τὴν . . ο . κ .
Ψ(ηφίσματι) β(ουλήs).

The base resembles nos. 22 and 23, and we have here the end of an elegiac stanza.

28. A small fragment of hard limestone, found in 1900, in the northwest corner of the Agora. Through the line of letters it



Γ. Ἰούλ[ιον . . .

measures 0.10 m.; the height is 0.10 m., and thickness 0.095 m. The letters are 0.045 m. in height. This small piece was evidently broken from the corner of a block.

29. A fragment of blue limestone, found in 1901, at the foot of the steps leading to the Propylaea. It is broken on all sides

27, 5; III, 21, 7, and *Schol.* Aeschin. 2, 75. The other names are well known.

The general appearance of the letters, which are irregularly and poorly cut and late in form (cf. ξ, ω), as well as the denotation of the numbers, show that the inscription is some years after the best Roman period of the second century A.D., and so can have had nothing to do with the Achaean League, to which, curiously enough, all these towns formerly belonged. The inscription probably deals with certain privileges which were granted to the towns named for a certain number of years. The only numbers preserved show that Clitor had this privilege for six years and Messene for ninety.

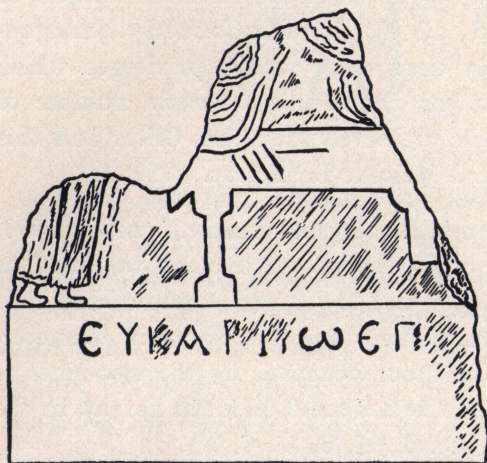
31. A large cylindrical block of white marble, found in 1900, in the northwest corner of the Agora. The block was used as a statue-base, and the upper and lower edges are worked into a slightly raised margin. The stone is 1.35 m. in diameter, and 0.88 m. thick. The space occupied by the two lines is but 0.30 m. broad, and the letters are 0.06 m. in height, in the style of the late Roman period (cf. Ε, Μ, C, ω).



Δία (?)] "Ομβριόν 'Ηλιόδωρος
εὖσ]εβίης ἔνεκα.

The block was originally inverted, and had an inscription in older characters, which have been chiselled out, leaving but scant traces.

32. A fragment of a relief of white marble, found in 1898, in the valley near the steps leading to the Propylaea. Total height, 0.295 m.; width across the inscribed face, 0.31 m.; thickness, 0.10 m. The relief is mutilated on all sides except the lower. The inscribed band is 0.105 m. in width, and the letters are 0.025 m. in height.



Εὐκαρ[π]ῶ ἔπ ...

The relief represents a draped figure walking from the left toward a table, which appears to be draped with a cloth. The feminine name Εὐκαρπῶ is not known, but the masculine form Εὐκαρπος is common in inscriptions.

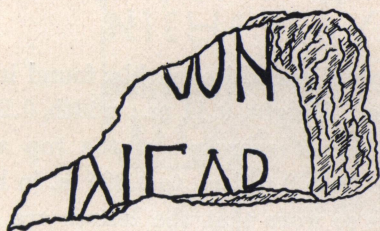
33. A fragment of bluish white marble of poor quality. Height, 0.175 m.; width, 0.20 m.; thickness, 0.14 m. The



... ων τόπω(ι) ἄ ...

stone is broken at each end, but the upper and lower sides are worked into mouldings which meet at the back in a surface 0.07 m. in width. The letters are 0.025 m. in height.

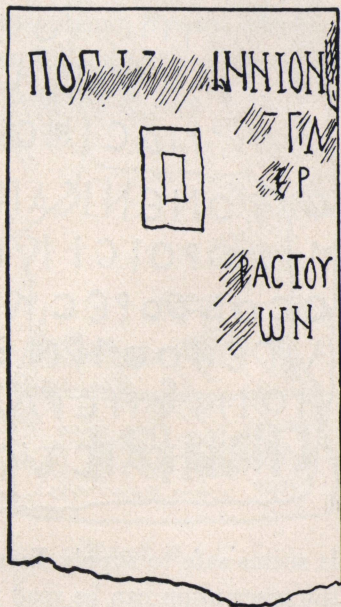
34. A fragment of bluish marble, found in 1901, a short distance south of the vaulted chamber before mentioned [cf. no. 4].



... ων
.. κ]αὶ γὰρ ...

Height, 0.12 m.; width, 0.20 m.; thickness, 0.17 m. Letters, 0.07 m. in height. The stone is irregularly broken on all sides, and the remains of but two lines of the inscription are seen.

35. A block of hard bluish marble, found in 1901, near the foot of the steps leading to the Propylaea, between the line of the colonnade and the shops at the west of the road, and some little distance north of the basis which is built in the side-walk. Height, 0.77 m.; width, 0.435 m.; thickness, 0.335 m. Letters, 0.055 m. in height. The lower end of the stone is battered, but in the top is a dowel hole, with a channel cut to the edge of the stone; evidently this block originally formed part of a pilaster. It is rough at the back, but the face and sides are smooth. The inscription has been nearly obliterated and only a few letters remain visible. Some rectangles have been scratched on the

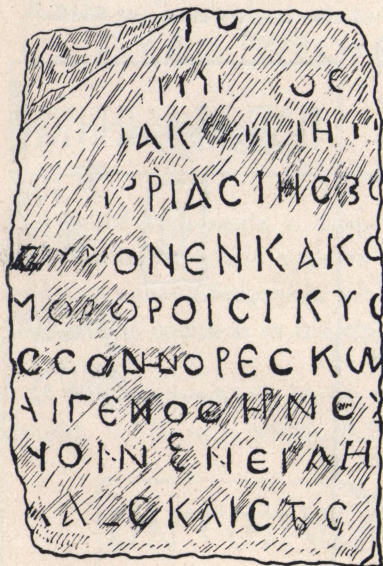


inscribed surface at a later date, to be used in playing games; the block was probably used as a paving stone at that time.

We can fill out the first line as Ποπ[ίλιον Ν]ίννιον. Popilius is a common Roman name, and the Ninnian gens also is known; cf. Dio Cass. XXXVIII, 14; XXXIX, 35, and *C.I.G.* 6616 b.

In the fourth line which appears we may conjecture Σεβ]α-στού.

36. A slab of coarse, crystalline white marble, found in 1899, near the fountain of Pirene. Height, 0.41 m.; width, 0.245 m.; thickness, 0.145 m. The stone is broken at the top and on each side. The letters are from 0.012 m. to 0.025 m. in height. The surface of the block is so worn that the letters are almost illegible, and there is but a small space where they can be read with certainty.

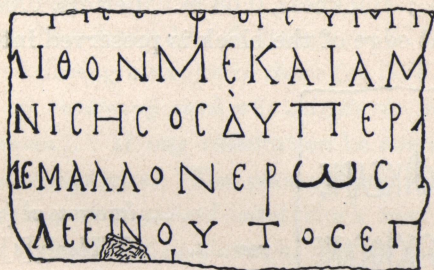


..... ιο ...
 πν (?) . θε ...
 ... α κοιμη[τήριον (?)
 ... -ριασίης β[ο
 5 αἰ]σχρὸν ἐν κακο[ίς]
 ... -μο[ι] ὅροι Σικυ[ῶνος] ..
 ... σσον . ὀρεσκω[.
 κ]αὶ γένος ἦν σ
 .. -νόην ἐνείλη[σε (?)] ..
 10 ... α . σ καὶ στε-

It seems safe to supply Σικυ[ῶνος] in line 6, but not enough of the inscription can be read to judge of its intent.

37. A slab of bluish marble, found in 1901, in the third shop on the west of the road to Lechaeum. The stone is broken on

all sides. Height, 0.27 m.; width, 0.43 m.; thickness, 0.038 m. Letters, *c.* 0.035 m.; O = 0.025 m.; P = 0.055 m. The letters are clearly cut and show traces of red paint.



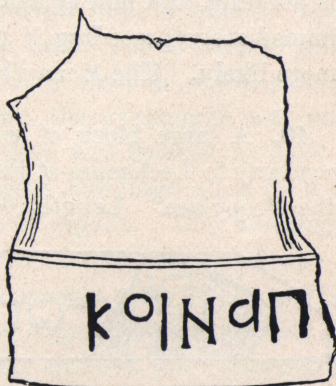
..... οι σύμ[μαχοι (?)
 ... λίθον με καὶ ἀμ-
 ... -νίσσης, ὅς δ' ὑπὲρ
 ... με μᾶλλον ἔρωc
 5 ... ἐ]λεεῖν οὗτος ἐπ-

The intent of the inscription is not evident; it may, however, be part of a grave stelé. A mark to indicate the elision of *ε* is clearly cut immediately over the *Δ* of line 3.

38. A fragment of bluish marble, broken on all sides, excepting the lower: height, 0.235 m.; width (at bottom), 0.20 m.; thickness, 0.26 m. The inscribed band is 0.08 m. in width, and the letters are 0.035 m. in height.

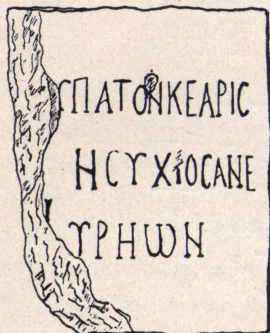
The letters are carelessly cut. The inscription began with the *Κ*, for this letter is 0.055 m. from the break at the left. The second word may have been *πολιτῶν* or *πολεμίων*. *Κοῖν' ἀπ[ὸ τῶν πολε-*

μίων is a possibility. The fragment formed part of a column or round base, and may have represented an offering of common spoils from the enemy.



Κοινὰ π.

39. A fragment of white marble, found in 1901, south of the vaulted chamber before mentioned [cf. no. 4]; it was but a short distance under the surface of the ground. Height, 0.30 m.; width, 0.27 m.; thickness, 0.08 m. Letters, 0.04 m. in height. Only the right edge of the block is preserved intact.



... ὑπατον κέ(=καὶ) ἄρισ-
τον] Ἡσύχ[ι]ος ἀνέ-
θηκε . . . κ]υρήων (?).

This seems to be an honorary tablet set up by a certain Hesi-
chius to some "most high and excellent" personage whose name
is lost. It is possible that we are dealing with a proconsul, and
ἀνθ]ύπατον should be supplied in the first line. The last word
is puzzling, and no explanation of it occurs to me. The letter
immediately preceding Υ may be Κ or Φ; the former seems
more likely. The Η may be a confusion for Ι.

40. A large block of white marble, found in 1893, on the
roadway to Lechaëum at the foot of the marble steps leading to
the Propylaea. Length, 0.93 m.; width, 0.42 m.; thickness,



Συνα]γωγὴ Ἐβρ[αίων.

0.22 m. The letters are irregularly cut; Γ is 0.065 m. and Β is
0.095 m. in height. The stone is broken at the right, and at
the left the inscribed surface is mutilated. The block shows
an ornament of dentals and spaces underneath, and was probably
a cornice block originally. The left end was afterwards trimmed

and chiselled to fit another block which joined this one diagonally. The stone then formed the base of a tympanum or pediment, and, with each end built into the wall, it probably formed the lintel over a doorway.

We know that there was a Jewish synagogue at Corinth, where St. Paul preached during his sojourn there (cf. *N. T. Acts*, xviii. 4, διελέγετο δὲ ἐν τῇ συναγωγῇ κατὰ πᾶν σάββατον, ἔπειθ' ἐν τε Ἰουδαίους καὶ Ἑλληνας). If our restoration be correct, this stone was part of that synagogue. The poor cutting displayed in the letters and the use of a second-hand block may point to the poverty of this foreign cult at Corinth. If we may judge from the place where the stone was found (and the size of the block favors the supposition that it had not been moved far), we can place the Jewish synagogue in the region east of the road to Lechaëum, and but a short distance north of the great fountain of Pirene. This district was a residence quarter, as many house walls (cf. *Am. J. Arch.* Vol. I, 1897, pp. 465-467) and the remains of a Roman house with a central court, a few metres north of Pirene, bear witness; we know that the synagogue was in a residence quarter, for when Paul went out from it, after forsaking the Jews who had opposed him, he entered the dwelling of a certain Justus, "whose house joined hard to the synagogue" (cf. *N. T. Acts*, xviii. 7, ἡ οἰκία ἦν συνομοροῦσα τῇ συναγωγῇ). It is not likely that the synagogue was on the west side of the road, for this side was flanked by a colonnade and a series of shops or small buildings close under the hill where stood the old temple of Apollo. The building was probably not more than a hundred metres from the Propylaea which marked the entrance to the market-place (cf. *Paus.* II, 3, 2, ἐκ δὲ τῆς ἀγορᾶς ἐξιόντων τὴν ἐπὶ Λεχαίου προπύλαιά ἐστι), and in the market-place was probably situated the "judgment seat," τὸ βῆμα, to which Paul was brought by the Jews to be tried before the Roman proconsul, Gallio (cf. *N. T. Acts*, xviii. 12).

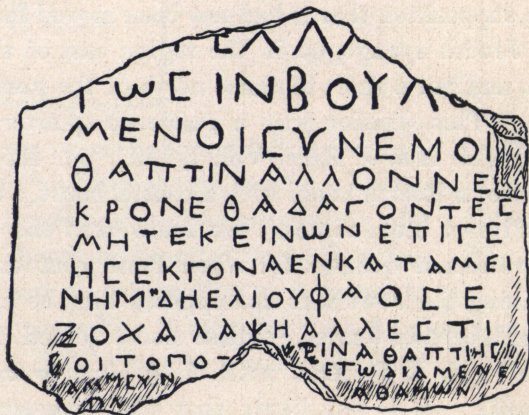
41. A piece of moulding of white marble: length, 0.24 m.; height, 0.115 m.; thickness, 0.09 m. Letters, 0.035 m. in height.



θεός.

The letters may, however, form the ending of a proper name.

42. A slab of grayish marble, found in 1899: height, 0.28 m; width, 0.36 m.; thickness, 0.05 m. Letters, from 0.02 m. at top to 0.01 m. in height at the bottom. The letters are very poorly cut, and near the bottom are so worn as to be illegible in part. The stone is broken both at the top and at the bottom.



Εἰ δέ μ]ε [ᾱ]λ[λάτ-

τ]ωσιν (?) βουλ(ό-

μενοι σὺν ἐμοὶ

θάπτ(ε)ν ἄλλον νε-

5 κρὸν ἐ(ν)θάδ' ἄγοντες,

μήτ' ἐκείνων ἐπὶ γε-

ῆς ἔκγονα ἐνκαταμεί-

νη μ(ή)δ' ἡελίου φάος ἔ-

ξοχα λά(μ)ψη. Ἄλλ' ἔστι

10 σοι τόπο[ς ἄλλος (?)] ἵνα θάπτῃ[ς

..... συν-έτω διαμεν.

..... αθαμῶν (?) ..

It seems safe to supply some subjunctive form in line 1, in order to complete a protasis, the main ideas of which are contained in the participial clauses following the verb. In line 4 the infinitive ending is misspelled, owing to the confusion of ΕΙ and Ι in sound.

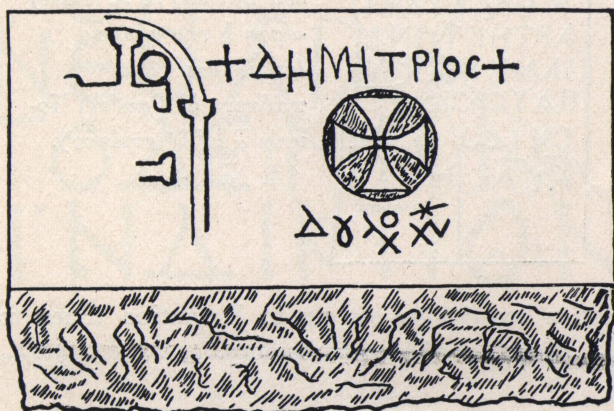
The dropping of the liquids M and N in the middle of words is to be noticed in line 5, which has ἐθάδ' for ἐνθάδ', and in line 9, which has λάψη for λάμψη.

The Η of μῆδ' in line 8 was omitted by the stonecutter, but was afterwards put in above the line in diminutive form.

The poetical forms γεῆς (line 6) and ἡελίου (line 8) are probably stereotyped in these curses; the inscription does not resolve itself into verse.

A parallel to this inscription is found in an inscription from Salamis, published in *C.I.G.* 9303. The curse is couched in somewhat different terms: Εἰ δέ τις τῶν ἰδίων | [ἦ] ἕτερός τις το[λ]|μήση σῶμα καταθέσθαι ἐνταῦθα | παρὲς τῶν δύο | ἡμῶν, λόγον δῶ[η] τῷ θεῷ καὶ ἀνάθεμα ᾗτω· | μαραναθάν.

43. A large block of white marble, found in 1899, at the top of the steps leading to the Propylaea: height, 0.53 m.;



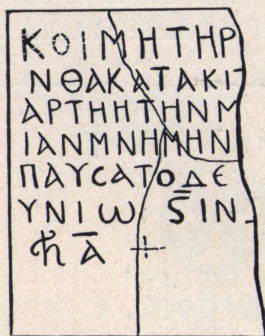
Δημήτριος
δοῦλο(ς) Χ(ριστο)ῦ.

width, 0.805 m.; depth, 1.33 m.; height of inscribed face, 0.37 m. Letters, 0.035 m. to 0.05 m. in height. The block is left rough below the inscribed face; at the left side, along the bottom, is a line of egg-and-dart ornament, showing that the block was originally used for another purpose. There are marks for clamps and fastenings on the upper surface.

A small cross is placed at each end of the proper name, and a Maltese cross in a circle, 0.15 m. in diameter, is engraved in relief between the two lines. Demetrius was evidently a high official in the Christian church at Corinth, possibly a bishop, if we may so judge from the title "servant of Christ," which was commonly applied to such dignitaries.

The marks at the left of the inscription are later attempts at duplicating the large cross.

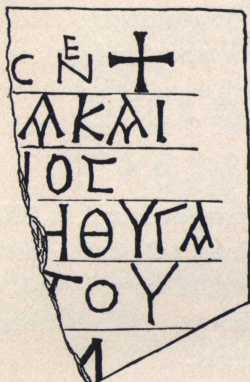
44. A slab of blue marble, broken in three pieces, found north of the fountain of Pirene, in 1900. It is 0.22 m. broad by 0.325 m. high, and is 0.03 m. thick. The letters are 0.03 m. high.



Κοιμητηρ[ίω ἔ-
νθα κατάκι[τε . . (name)
-άρτη ἡ τήν μ[ακαρ
ίαν μνήμην [ἀνα-
παύσατο δὲ [μνη(νὶ) Ἰο-
υνίω ἔ[δ(ικτιῶνος).
ἡ ᾠ +

A Christian inscription set up in Byzantine times to some woman, . . . -άρτη, "of blessed memory."

45. A fragment of bluish marble, broken from the upper right-hand corner of a slab: height, 0.155 m.; width, 0.10 m.; thickness, *c.* 0.02 m. Letters, 0.02 m. in height.

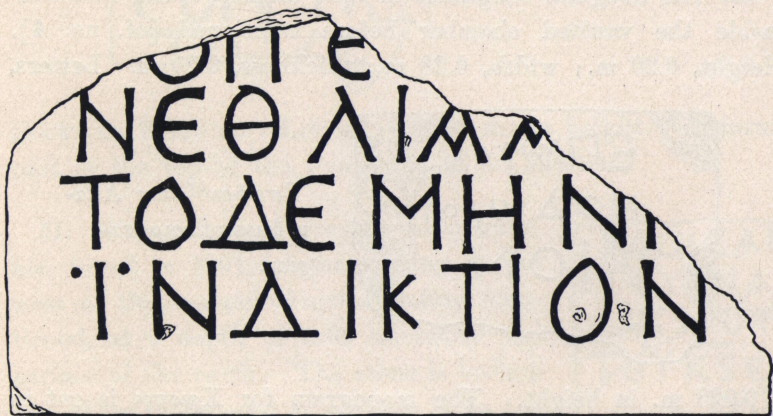


.....ς ἐν
 θεῶ (?) ἔνθα κατ]άκαι-
 τε ὁ μακάρι]ος
 καὶ] ἡ θυγά-
 τηρ..... αὐτ]οῦ
 μ.....

For the spelling *κατάκαυτε*, cf. *C.I.G.* 9132.

This tombstone of a Christian, and also the following ones, probably all belong to the Byzantine cemetery which was excavated in 1901, at the eastern end of the church of St. John Theologos, and south of the vaulted chamber before mentioned.

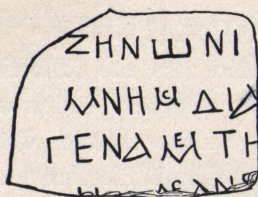
46. A fragment of white marble, broken at the top and on the right side: height, 0.17 m.; width, 0.30 m.; thickness, 0.08 m. Letters, 0.03 m. in height.



..οιτε [γε-
 νέθλια, ἀ[ναπαύσα-
 το δὲ μην[ὶ Μαΐω(?)-
 ἰνδικτιῶν[ος —

This last word (Latin, *indictio*) is always abbreviated in other inscriptions, to the first three letters, and filled out as *ἰνδ[ικτι-ῶνος]*. In this, the only case where I have found it spelled out in inscriptions, O is used instead of Ω in the penult; this is probably a mistake in spelling.

47. A small fragment of white marble, found in 1900, in the loose earth taken from the excavations. Its exact resting-place is therefore unknown. It measures 0.13 m. in length, 0.095 m. in breadth, and 0.03 m. in thickness. The letters, in the Byzantine style, are 0.025 m. in height.



Ζήνωνι [μακαρίας
μνήμ(η)ς διὰ [...
γεναμ(έν)ω(ι) τη[...]

The Ω in the form *γεναμένω* is enclosed in the M, and stands upright upon one side, whereas the C of *μνήμης* is normal.

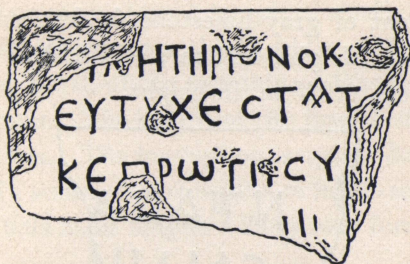
48. An irregular fragment of blue marble, found in 1900, inside the vaulted chamber before mentioned [cf. no. 4]. Height, 0.20 m.; width, 0.28 m.; thickness, 0.10 m. Letters,



Ἐπαφροδ[ίτου Ἀθα-
νοδώρου [κοιμητή-
ριον.

c. 0.025 m. in height. The monogram for *Χριστός* is cut in the lower left-hand corner.

49. A fragment of gray marble, broken at the right side and at the lower edge. Height, 0.175 m.; width, 0.32 m.; thickness, 0.04 m. Letters from 0.02 m. to 0.03 m. in height.

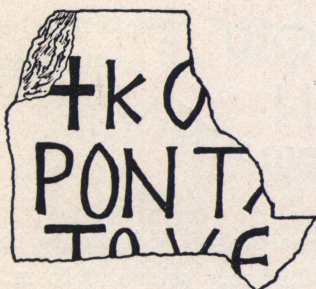


Κοιμ]ητήρι[ο]ν ὁ Κ

εὐτυχέστατ[ος]

κὲ (= καὶ) πρῶτ[η] σύ[ζυγος (?) or σύ[μβιος αὐτοῦ] . .
[ἐνθα κατὰκείνται].

50. A fragment of slaty marble, gray in color, broken on all sides, except at the top. Height, 0.09 m.; width, 0.11 m.;



Κο[ιμητήριον]

ρόντ[ας καὶ] αὐ-
τοῦ ἐ[νθα κατὰκείνται].

thickness, 0.015 m. Letters, 0.0275 m. in height. It forms part of the top of the tombstone of a Christian.

51. A fragment of grayish, slaty marble, found in 1901, in the cutting at the west of the vaulted chamber before mentioned, at a depth of 6.00 m. below the surface of the earth. The stone is broken into three pieces, and as a whole lacks the top and right side. Height, 0.215 m.; width, 0.164 m.; thickness, 0.03 m. Letters, 0.025 m. in height. It forms part of the end of an inscription on the gravestone of a Christian.



52. A fragment of gray limestone, broken on all sides, excepting the top. Height, 0.16 m.; width, 0.21 m.; thickness, 0.025 m. Letters, 0.025 m. in height.



53. A fragment of bluish white marble. Height, 0.17 m.; width, 0.14 m.; thickness, 0.075 m. Letters, 0.03 m. in height.



54. A fragment of white marble, of which only the upper edge is preserved. Height, 0.08 m.; width, 0.15 m.; thickness, 0.075 m. Letters, 0.04 m. in height. The forms of the letters seem to indicate that the inscription was in Greek and not in Latin.



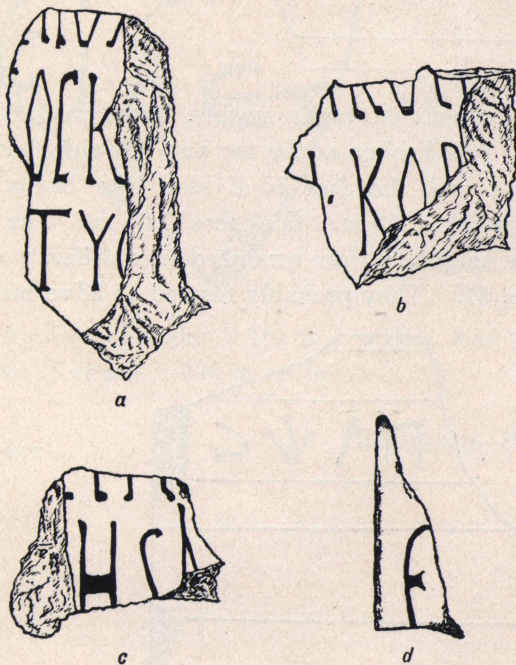
55. An inscription cut on the side of a block of soft sandstone. This block forms part of the foundation of one of four bases for columns, which were set up in later times over the

foundations of an earlier Greek temple of small dimensions. The bases are not in alignment with the walls of the temple. These foundations are north of the fountain of Pirene, and east of the road to Lechaëum. The length of the inscribed face is 0.75 m.; the height, 0.19 m. The inscription is upside down on the block and consists of a series of mere scratches in the soft stone; the letters are about 0.04 m. in height. They may form a proper name.



Θεσπε[δ]οῦ(=ὦ)πις (?).

56. A series of four fragments of white, coarsely crystalline marble, found in 1901, in the same place as no. 11. The pieces are irregular chips from a large block whose thickness cannot



be determined, and they cannot be fitted together. The letters are poorly cut and are 0.075 m. in height.

The first piece measures 0.20 m. \times 0.06 m.; the second, 0.13 m. \times 0.11 m.; the third, 0.12 m. \times 0.09 m.; and the fourth, 0.14 m. \times 0.075 m.

57. A fragment of grayish marble, found in 1900, inside the vaulted chamber before mentioned. Height, 0.19 m.; width, 0.18 m.; thickness, 0.05 m. The stone is broken on all sides, except at the bottom; it is smooth at the back, and the inscribed surface is ruled off into bands. The letters are mere scratches, and are 0.025 m. in height.



... *vs* *βου*

... *ς* 'Αλέξα[*νδρος* (?) ...

58. A fragment of white marble, found in 1900, near the foregoings. It is broken at the top and left side, but is smooth at the back and the face is divided into bands. Height, 0.145 m.; width, 0.14 m.; thickness, 0.05 m. The letters are 0.025 m. in height, but are scratched in a different hand from those of no. 57. They probably formed an adverbial ending.



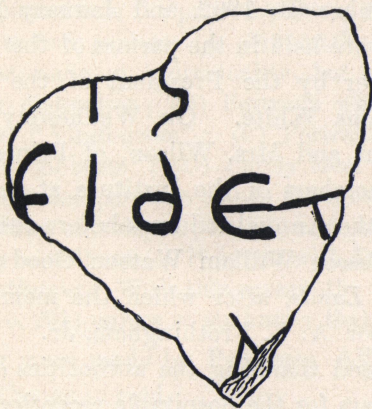
... -*πιώς*.

59. A fragment of white marble, broken on all sides excepting the left; found in 1900 inside the vaulted chamber which



is south of the temple of Apollo. Height, 0.055 m.; width, 0.07 m.; thickness, 0.023 m. Letters, 0.025 m. in height.

60. A fragment of white marble, broken on all sides; found in 1900 inside the vaulted chamber which is south of the



.. ις
εἰ δὲ τ ...
...

temple of Apollo. Height, 0.105 m.; width, 0.10 m.; thickness, 0.03 m. Letters, 0.025 m. in height.

BENJAMIN POWELL.

Archaeological
Institute
of America

GENERAL MEETING OF THE ARCHAEOLOGICAL
INSTITUTE OF AMERICA

DECEMBER 31, 1902, JANUARY 1-2, 1903

THE Archaeological Institute of America held its third general meeting for the reading and discussion of papers in Princeton, N.J., December 31, 1902, and January 1-2, 1903. The meetings, which were held in the parlors of the Princeton Inn, were presided over by the President of the Institute, Professor John Williams White. On Wednesday evening, December 31, President and Mrs. Wilson, of Princeton University, received the members of the Institute at their home. On Thursday evening the Annual Address before the Institute was delivered by Professor William Watson Goodwin, on *A Recent Visit to Greek Lands*, after which the members were entertained by Professor A. L. Frothingham, Jr.

A resolution was passed thanking the authorities of Princeton University and others for the hospitable reception given to the Institute.

There were four sessions at which papers, many of which were illustrated by means of the stereopticon, were presented. Brief abstracts of the papers, furnished by the authors, follow.

WEDNESDAY, DECEMBER 31. 2.30 P.M.

Address of welcome by President Woodrow Wilson, of Princeton University.

1. Professor Jesse Benedict Carter, of Princeton University, *The Portrait of Virgil*.

The chief literary source for our knowledge of Virgil's portrait is a passage in Donatus's *Vita*; Horace's reference (*Sat.* I, 3, 29) is too doubtful to be of use. Virgil's portrait was common in antiquity; it was used as a frontispiece to his works (*Mart.* XIV, 186) and in schools (*Juv.* I, 225). His bust was in public libraries (*Suet. Calig.* 34) and in private possession (*Lamprid. Alex. Sever.* 31). Up to six years ago our oldest portrait was that of the *Codex Vaticanus*, which represents him as a boy. The picture in the mosaic of Monnus at Trier can scarcely be called a portrait, though it dates next to the *Codex Vaticanus*. The stories of a statue of him at Mantua give us no help. The Mantuan bust is not Virgil, and with this fall the Capitoline and other busts of the same type. None of the so-called "Virgil-gems" is a portrait of Virgil. Most of them do not represent him at all, and those which may be purely ideal.

This dearth of real portraits stands in sharp contrast to the large number of portraits in the printed editions of Virgil. These may be classed under four rubrics: (A) Sixteenth-century groups, where no attempt was made at individuality, but the figures were merely labelled for distinction; (B) Portraits which are dependent upon the so-called "Virgil-gems"; (C) Portraits which go back to the so-called "Virgil-busts"; (D) Purely ideal portraits. Over against all these pretended portraits stands the mosaic of Sousse, discovered in 1896. It is our oldest portrait, and we have every reason to believe it to be authentic. It agrees with Donatus's description, and with the *Vaticanus*. With this mosaic the basalt-bust in the Berlin Museum (No. 291) agrees so strikingly that it may be a Virgil bust.

Remarks were made by Professor Allan Marquand, and by Professor Carter in reply.

2. Professor Frank Frost Abbott, of Chicago University, *The Toledo Manuscript of the Germania of Tacitus*. (Read in abstract by Professor Allan Marquand.)

Manuscript 49, 2 of the Zelada collection of the cathedral chapter library at Toledo comprises 223 folios, the first fifteen of which contain the *Germania*, and bear the date 1474. Like the *Agricola* in the same codex it has a great many variants written on the margin, and shows corrections in three different kinds of ink, although at least two of these sets of corrections are by the original copyist. It shows the errors common to the other *Germania* manuscripts, and, therefore, is derived from the same archetype from which they

come. It stands between Müllenhoff's B group (*Vaticanus* 1862, and *Leidensis*) and C group (*Vaticanus* 1518, and *Neapolitanus*), but is more closely related to the former than to the latter. That it is independent of both is shown by the variants, and by the occurrence of a few readings which point back to a text antecedent to that of B and C. It probably belongs to the E group, which is made up of *Vaticanus* 2964, *Longolianus*, the Nüremberg edition of 1473, and the Roman of 1474. Its value lies mainly in the fact that it casts the deciding vote when the readings in B and C differ.

Remarks were made by Professor A. Gudeman.

3. Dr. Paul V. C. Baur, of Yale University, *Post-Mycenaean Influence in Cyprus*.

If we wish to deal successfully with the problem, Who were the Mycenaeans? we must not only study the monuments of the period in question, and those of the period immediately preceding the Mycenaean age, but we must also study *post-Mycenaean* influences.

Traces of the Mycenaeans after their expulsion from continental Greece, *i.e.* after the Dorian migration, can be found in the pottery of Aeolis, Miletus, and Samos, in the first half of the eighth century B.C., and in the Cypriote ware of the same period.

In Cyprus, moreover, a few genuinely Mycenaean religious traditions survived even to Roman times. This can be proved by a careful study of certain Cypriote coins, of the period from Vespasian to Caracalla. As an illustration a Paphian coin type (Roscher's *Lexikon*, I, 1, p. 747) was examined with the following results:

The sacred cone of the Paphian goddess, Aphrodite Urania, was preserved as late as the third century of our era, in a typical Mycenaean shrine or reliquary. Similar reliquaries for aniconic images of the Mycenaeans are the dove shrines found in the shaft graves on the acropolis of Mycenae, and the newly discovered fresco from the palace wall at Cnossos (*J.H.S.* XXI, 1901, pp. 192 ff.).

The Roman coin types from Paphos illustrate not only a Mycenaean reliquary, but also show other points of similarity with genuine Mycenaean objects. Such are the aniconic dual pillars in the side chapels of the shrine, the doves perched on the roof, the star and crescent, the enclosure with the gates thrown open.

The star and crescent and the sacred dual pillars are symbolic of the Heavenly Aphrodite and her consort Aphroditus. A female goddess and her male counterpart, as Mr. Evans has made clear, frequently occur in the Mycenaean cult.

Thus we see that it is only with the aid of Mycenaean monuments that we can satisfactorily explain the details of these Paphian coin types. No type more appropriate could have been devised for the commemoration of the celebration of the district festival at Paphos, especially since we have literary evidence that Mycenaean from Arcadia settled there not very long after the Dorian migration.

4. Dr. Edmund von Mach, of Harvard University, *The Origin of the Slandorous Stories concerning Phidias traced to a Corrupt Manuscript*. (Read in abstract by Professor William K. Prentice.)

The high esteem in which Phidias is held, and at all times was held, is not lessened by the slanderous stories against him. Even those who feel bound to believe in them, as a whole or in part, do so half-heartedly, and only because they deny one the right to discredit the cumulative evidence of several ancient writers.

The discrepancy between one story, according to which Phidias was punished in Athens, and a second, which makes him suffer in Olympia, and the clumsy attempt, finally, at reconciliation of these two stories by the invention of a third relating a double punishment, has many times been pointed out—most clearly perhaps in Mr. Gardner's *Handbook of Greek Sculpture*. If one of the three stories is untrue, there is a strong presumption that the other two are nothing but inventions of inaccurate historians, more especially since Plutarch expressly contradicts one of them. Every one of the slanderous stories is based on the assumption that Phidias was found guilty of embezzlement.

A possible explanation of their origin is found in the words of the scholiast on Aristophanes (*Peace*, 605), who, quoting from Philochorus (ca. 280 B.C.),—but in a corrupt text, as is shown by the wrong names of the archons,—relates the accusation of dishonesty and then uses the word *φυγών*. If we may assume that this word originally was *ἀποφυγών* ("was accused"), then the account not only agrees with the version preferred by Plutarch, who says *κλοπαὶ μὲν οὐκ ἡλέγχοντο*, but offers also a suggestion as to how it was possible for different and conflicting stories to grow up in later times; for historians finding a corrupted *φυγών*—i.e. either he was "exiled" or he "fled"—would naturally either reinsert a sentence or two, presumably lost and containing the name of the place to which Phidias was banished and what happened to him there; or reading into the *φυγών* the fact of the conviction of Phidias in Athens, and

well aware of Athenian ingratitude, would invent the tale of his having been put to death in Athens.

5. Rev. Walter Lowrie, of Philadelphia, *Graeco-Roman Textiles*.

A prodigious quantity of so-called Coptic textiles, supposed to date from the late Roman period (third to seventh century), have been unearthed in various burying-grounds in Upper Egypt within the past thirty years and chiefly within the last decade, and are now distributed among most of the museums of the world. The general neglect of these treasures is due to the fact that they are supposed to represent merely a provincial (Coptic) art. It can be proved, however, that they represent the cosmopolitan art and costume of the Roman Empire throughout this whole period. They have therefore the very greatest interest, whether for the technical study of the textile art among the Romans (materials of linen, cotton, wool, and silk are found in the greatest abundance and variety), or for the study of dress both Classical and Byzantine (and incidentally the origin of ecclesiastical vestments), or, finally, for the study of decorative art as exhibited in the tapestries and silk embroideries which decorate most of the garments.

As an example of the importance of these textiles for the study of decorative art, it was shown that they constituted the pattern for the conventional low reliefs which were common from the fifth to the eleventh century, and which during the greater part of this period were almost the sole exponent of the sculptor's art.

6. Professor Allan Marquand, of Princeton University, *A Painting by Hieronymus Bosch in the Princeton Art Museum*.

In the Princeton Art Museum there is a Flemish painting representing Christ before Pilate. It was purchased in London about twelve years ago. The Christ is of the usual Flemish type, but the surrounding figures are strangely grotesque. The painting is attributed to Hieronymus Bosch (1450?–1516). Of the many paintings once attributed to this master, some have perished, and others may be assigned to his followers. There are, however, some nine paintings which bear his signature. With these the Princeton picture has many analogies. The paintings of Bosch fall chiefly in the category of Biblical narratives, although he is better known as a painter of fanciful subjects. He painted various scenes from the Passion, and the picture at Princeton completes the series. The

technical character of the painting corresponds with the work of Bosch, as described by Carel van Mander in 1640.

After this paper, Professor James R. Wheeler, of Columbia University, read a letter from Dr. T. W. Heermance, giving an account of the present state of the excavations at Corinth.

7. Professor A. L. Frothingham, of Princeton University, *New Light on the Earliest Forms of the Christian Church.*

For the three classes of early Christian places of worship — cemeterial chapels, private house chapels, and regular city churches — additional data have recently accrued. The tri-apsidal chapels built for memorial services during the third century in the cemeterial areas are known from three examples in Rome. A well-preserved example (now a Mohammedan chapel) has been noted near Kaïrwan (Sidi Mohammed-el-Abioui) by Saladin, who, however, erroneously thinks it a Pagan Roman structure. This discovery increases the probability that the *cella Trichora* was the universal pre-Constantinian form for funerary chapels.

The only early private chapel known was one discovered in Rome in 1876 (now destroyed) in very poor preservation, and from apse and frescos evidently post-Constantinian. A rectangular apseless chapel recently found near Via Venti Settembre, with vine-patterned mosaic pavement enclosing an altar compartment with symbolic cross and fishes, now gives the pre-Constantinian type.

Even more important is any proof of the existence of special church buildings before Constantine. It is agreed that during the first and second centuries Christians worshipped almost exclusively in private houses. The controversy rages about the third century, when, according to one school, the independent type of church building was evolved, while according to another it did not begin until Constantine. Even partisans of third-century churches disagree as to their form, Lange believing them one-naved; Holtzinger, three-aisled from the forensic basilica; and Dehio, three-aisled from the private house (atrium-peristyle). The writer showed that Kraus's *a priori* argument against pre-Constantinian churches — that the Christian organization, being held illicit by Roman law, could not build or hold property — was based on the erroneous assumption that Roman laws never became a dead letter; that these laws so remained up to 250 A.D.; and that the decree of toleration of Gallienus in 261 was held to include the permission to hold property, as shown by the decision of Aurelian in 272 regarding the church

property at Antioch (*in re* Paul of Samosata). The wording of the texts regarding the cathedral churches of Edessa (destroyed in 202), of Tyre (destroyed in 303 and rebuilt in 314), of Rome (Titulus Clementis in Trastevere), and of Nicomedia (lofty building, destroyed 303), prove that these were not remodelled private houses, but churches erected for purposes of worship.

None of these and other pre-Constantinian churches mentioned have been found, but their form can be shown to have been ordinarily single-naved, not three-aisled, by the text of the *Didascalia Apostolorum* (third century), describing the arrangement of the congregation in church. This type survived during the fourth century in Syria and North Africa. These churches were usually entered through two doors in the long south wall, an upper one for the men, a lower one for the women, with the occasional addition of a door in the sanctuary for the clergy. The church at Srir (Syria) shows how this type gradually approached the basilical.

Regarding the common fourth-century, three-aisled church a second liturgical document (*ca.* 400 A.D.), the *Testamentum Domini*, recently discovered, far surpasses in importance the already classic text of the *Apostolic Constitutions* for its detailed description of the interior of a basilical church and the arrangement of its annexes — chambers for deacons and widows, refectories, hospitals, arrangements for caring for the poor and sick, etc. A study of this text will be of the greatest help in identifying the details of groups of early church buildings.

Remarks were made by Hon. S. E. Baldwin.

THURSDAY, JANUARY 1. 9.30 A.M.

1. Professor D. Cady Eaton, of Yale University, *The Study of Greek Sculpture*.

The artistic sense is the faculty of apprehending art elements. This faculty is universal, and is to be developed as are all other mental faculties. In the Anglo-Saxon races the artistic sense is by nature weak, and therefore particularly in need of training. The best method of strengthening and purifying artistic perceptions and judgment is in the study of Greek sculpture. The Greeks are the most artistic people of history, and in sculpture is their superiority preëminent and incontestable. The first essential of study is possession of the object to be studied. Every city of sufficient population and wealth, certainly every university, should possess a museum

of casts from Greek sculpture. Greek sculpture may be approached from the point of view of metaphysics or from the point of view of abstract and independent contemplation. These two methods are not to be commended. The very best method of studying a work of art is by drawing with brush or pencil. A second method to be commended is historical and critical investigation. A third method is the use of works of art for purposes of illustration. These methods are simple, practical, easily understood, and within the capacity of every one.

2. Professor Charles Burton Gulick, of Harvard University,
Notes on Greek Lampstands.

The Greek terms *φανός*, *λυχνούχος*, *λυχνεῖον*, *λυχνία*, and *λαμπτήρ*, which are employed in the handbooks on archaeology and private life to designate lampstands, are often applied loosely without discriminating between torch-holders or candelabra, lampstands, and lanterns. The words commonly cited for these objects underwent changes of meaning after the classical period, causing much confusion among the lexicographers. Thus *φανός* (also *πανός*) means "torch" in the fifth century, a bundle of sticks tied together and smeared with pitch or resin. Afterwards the word denoted a portable "torch-holder," recognizable by the cup from which the torch projected (*Arch. Zeit.* XV, pl. xvii), and still later it meant "lantern," or hollow receptacle for a lamp. As such it is used to define *λαμπτήρ*, which, originally applied to a low lampstand, had by the third century come to signify "lantern"; in this sense it was borrowed by the Romans (*lanterna*). The classical word for "lantern," however, is *λυχνούχος*, which is not to be confused with *λυχνεῖον* (Rutherford, *New Phrynichus*, p. 132). That *λυχνούχος* meant "lantern," and not "lampstand," is clearly proved from Pherecrates, *ap.* Athen. XV, 699 f and other passages. For "lampstand" the classical word is *λυχνεῖον*, which in the fourth century becomes *λυχνίον*; we also find the colloquial *λυχνίδιον*. The feminine *λυχνία* was condemned as non-Attic; in *C.I.G.* 3071 (ca. 150 B.C.) it seems to mean "torchholder" (wrongly called *lychnuchus* by Boeckh).

Actual *λυχνεῖα* of Hellenic manufacture are very rare, if indeed they exist. A fragment of Pherecrates (Athen. XV, 700 c) makes it appear that they were of Etruscan origin, and in fact most of the specimens prove on examination to be either Etruscan or Roman. Existing lampstands are relatively low, often not a metre in height, whereas those seen in vase-paintings are as high as a man. At first lamps were set on shelves or niches in the wall, as at the entrance to

one of the houses at Delos. In the soldier's tent a stand was improvised by tying three spears together. A review of the specimens in European museums shows that the British Museum contains pieces of three stands that may possibly be Greek (Nos. 193, 247, 284). Those in the Bibliothèque Nationale (Nos. 1481-1484) are either Etruscan or Hellenistic. Helbig, in the *Führer*, 2d edition, notes four which he regards as Greek (*Mus. Greg.*¹ I, lxxx, 2; lxxxii, 3—not 1, as Helbig says; lxxx, 1; lxxxii, 4). Similar to one of these is a stand in the Auguste Dutuit collection at Paris. All of them repeat Etruscan motives so constantly as to throw suspicion on their Greek origin. A systematic review of the vases was not attempted in this preliminary study.

3. Professor Joseph Clark Hoppin, of Bryn Mawr College, *The Greek Colonial Movement as a Commercial Factor*.

According to the contention of Mr. Brooks Adams, advanced in his last book, *The New Empire*, it seems fairly certain that the prosperity of Mesopotamia depended almost entirely on the fact that that country was in the direct line of trade from the Far East on its way to the Mediterranean. The earliest remains in Mesopotamia show very conclusively that such trade with the Far East had existed as early as 6000 or 5000 years B.C. This state of affairs lasted until the eighth century B.C., when a colonial movement, directed by the Asiatic Greeks under the leadership of Miletus, opened up the Black Sea and the Caucasus, and secured a way to the Far East which did not pass through Mesopotamia, while the western market was assured, owing to the activity of the Greeks of Hellas, which resulted in the colonization of Sicily and Magna Graecia. As the two systems came into conflict the Mesopotamian system was undersold, owing to the fact that the Greek route lay for the greater part of the distance by water, and thus made freight rates cheaper, and consequently after another century the cities of Babylon or Nineveh were either destroyed or their former prosperity materially lessened.

The evidence of remains found in Greek and Asiatic soil shows very clearly that after the end of the Mycenaean era commercial intercourse existed between Greece and Asia Minor (Ionian cities), but that until the end of the eighth century there is no trace of any connection between the Greek world and Mesopotamia. The so-called Oriental Influence, which is most marked in the pottery, makes itself felt first at Miletus, then passes to Greece proper, in the Argive (proto-Corinthian) styles, and then appears in the west-

ern world. As this does not occur until after the colonial chain has been established, we can only conclude that the Oriental Influence in Greek Art is entirely due to the increased commercial intercourse with the Far East, and thus with Mesopotamia as well. Until that colonial policy was established, the two regions did not come into contact with each other.

Remarks were made by Professor G. F. Moore.

4. Professor Martin L. D'Ooge, of the University of Michigan, *New Points in the History of the Acropolis at Athens*.

The library of the University of Strassburg has lately acquired a papyrus fragment from Egypt, the *verso* side of which has Greek writing dating from the second half of the first century of our era. The text deals with historical matters, and appears to be of the nature of an epitome.

This papyrus has recently been edited and interpreted by Bruno Keil, under the title, *Anonymus Argentinensis*. His interpretation of the first excerpt is in substance as follows: That a general building commission to superintend the erection of new temples on the Acropolis was appointed, and that ten years after the appointment of this commission the Athenians began to build the Parthenon. Upon the basis of this statement Keil discusses the history of the older Parthenon, of the so-called Cimonian wall of the Acropolis, and of the Periclean Parthenon.

Assuming his interpretation of the papyrus to be correct, he draws from the course of events during the period beginning about 478 B.C. and closing with 447, the date of the beginning of the Periclean temple, the following inferences:

(1) That the older Parthenon was not begun by Cimon, as is commonly held, but by Themistocles and his associates.

(2) That the site of the temple — extending, as it does, fully one-half beyond the edge of the slope of the native rock — required an artificially constructed basis, and that the building of this basis involved tearing down the old Pelasgic wall which guarded the Acropolis on the south side. Accordingly that, when this site for the new temple was chosen, the erection of the Cimonian wall was also planned.

(3) That the appointment of the building commission and the adoption of new plans is to be regarded as the outcome of the General Congress of the Greek States proposed by Pericles. The date of this Congress is probably about 457 B.C., which is ten years before

the Periclean temple was begun, and tallies with the statement of the papyrus. This delay of nearly ten years in executing the plans for rebuilding the Acropolis was due to the many expenditures of the state in this interim.

(4) That the recently found inscription which records the decree for building the temple of Athena Niké, and which is to be dated between 457 and 450, confirms the interpretation of the papyrus, according to which a general plan for rebuilding the Acropolis was adopted as early as 457.

These views were briefly discussed, and in the main approved, the assumption being always that the restoration and interpretation of the papyrus are correct.

Remarks were made by Professor S. G. Ashmore and Alfred Emerson.

5. Professor George F. Moore, of Harvard University, *Baetylia and Other Holy Stones*.

The ancient descriptions of baetylia agree in representing them as small, round stones, usually of dark color, and in ascribing to them peculiar properties. They were believed to have fallen from heaven, to be endowed with motion and speech, to give oracular responses, and to manifest in other ways extraordinary powers. They were especially common in the Lebanon Mountains; but the stone which, in the Cretan myth, Rhea gave Kronos to devour instead of Zeus, was also a *baitulos*. The name is not connected, in our tradition, with the stone at Delphi of which the same story is told. Modern writers often apply the term baetylia to the whole class of holy stones, pillars, obelisks, cones, and the like—an extension for which there is no warrant in either Semitic or Greek antiquity. The misuse of the word can be traced to scholars of the seventeenth century, who derived the widespread custom of anointing holy stones from Jacob's example (*Gen. xxviii*), and saw in the name *baitulos* a reminiscence of Bethel.

Remarks were made by Professor S. I. Curtiss.

6. Professor George F. Barton, of Bryn Mawr College, Director of the American School of Oriental Research in Palestine, *Some Archeological Notes on Asia Minor and Syria*. (Presented in abstract by Professor George F. Moore.)

The notes were based on a trip through Asia Minor during the autumn, and were intended merely as a report of archeological news.

The results of the Austrian excavations at Ephesus, and the German at Baalbek, were briefly described. The present condition of Sardis and its advantages as a site for excavation were dwelt upon at greater length. The paper closed with the mention of a mosaic recently discovered at 'Arrûb, near Hebron. It seems to have formed part of the pavement of an old church, and bears an inscription in corrupt Greek. It has been published in the London *Graphic*, with an incorrect interpretation of its significance.

7. Professor Samuel Ives Curtiss, of the Chicago Theological Seminary, *The Place of Sacrifice among the Primitive Semites*.

There is but one way of determining the place of sacrifice among the primitive Semites, and that is by studying the Semitic type at the stage where primitive conditions may be found. Such a type may be best observed in Syria and Arabia to-day. It is more primitive than any which can be discovered in the literature of the Assyrians or the Hebrews, because this actually exhibits a much later stage. The main difficulties in determining the type through ancient literature arise because a sufficient number of examples do not exist for a satisfactory induction. On the other hand, the investigator who moves among representatives of primitive Semitism can gather manifold examples of every important usage, so that, instead of having a meagre outline of primitive rites, he can draw a complete picture. From this source the following conclusions may be drawn:

(1) The altar for fire offerings did not exist among the primitive Semites.

(2) Sacrifice consisted simply in slaughtering. This is indicated in Arabic, Hebrew, and Aramaic.

(3) The place of sacrifice is simply the spot where the sacrifice may be killed or the animal slaughtered. In Arabic, *madhbah* signifies both "altar" and "slaughter-house."

(4) There are two primitive places of sacrifice: (i) At the shrine of some being who has the value of God to the worshipper, or, at least, of some being of whom he stands in fear. (ii) The other primitive place of sacrifice is at the dwelling of the one offering it, whether that be cave, tent, or permanent building.

(5) Perhaps another step in the development toward the use of an altar as the place of sacrifice is in a custom, especially prevalent among the Arabs east of the Jordan and the Dead Sea, of slaughtering their victims either on a ledge or on stones, or on an elevated rock or a rude table made by a stone resting on two upright stones.

Here my discussion of this subject might end, but I cannot well

pass by some observations bearing on the further development of the altar of the later Semites made during two visits to Petra, and in connection with the study of two high places there.

At the first high place known among the Arabs as *Zuhb artuf*, "merciful phallus," perhaps the name of God, derived from the two monoliths south of the high place, are two altars side by side, cut out of a ledge of rock; one, evidently designed for the immolation of victims, with two concentric pans cut out of the rock, well adapted to catch the sacrificial blood, the other with a cutting in the centre for the sacrificial fire. We seem to have a similar combination in a passage in Ezekiel, where eight tables are mentioned on which they slew the sacrifices, and then four tables for the burnt offerings, of hewn stone (Ezek. xl, 39-42), though the meaning is not altogether clear.

While these observations at Petra may be of interest, among the Syrians and Arabs the only altar found is the place where the victim is immolated.

Remarks were made by Professor G. F. Moore, and by Professor Curtiss in reply.

8. Professor Arthur Fairbanks, of the State University of Iowa, *A Comparison of the Scenes on White Lecythi and on Grave Stelae*.

A comparison of Attic white lecythi with grave stelae shows that many of the same scenes appear on both. The domestic scenes on gravestones of the aediculum type are found on lecythi from the middle of the fifth century B.C., and it may be claimed that the treatment of this scene by the lecythus painter influenced Greek thought of the dead, and so indirectly influenced the sculptors of grave stelae. The same motives led both painter and sculptor to represent those fallen in battle as in the thick of the fight. While scenes on stelae are generally domestic (or scenes of parting) and those on lecythi ordinarily represent worship at the grave, the two lines touch at many points. In some instances the painter of a lecythus copied both stele and scene, or repeated the scene without giving the monument on which it had once stood.

THURSDAY, JANUARY 1. 2.30 P.M.

1. Miss Alice C. Fletcher, Thaw Fellow of the Peabody Museum, Cambridge, Mass., *The Significance of Dress*.

This contribution to the study of the significance of dress was based upon data taken from the religious observances and rituals, the

social usages, and the individual habits of the Omaha Indians and their cognates in the United States. The subject was considered under the following heads:

Personal Significance of Dress: (1) As a mark of personality, born of the desire of a man to be distinguished from the horde. (2) As symbolizing man's dependence upon the supernatural. (3) As a means of proclaiming his achievements.

Social Significance of Dress: (1) As a mark of the clan or the gens. (2) As illustrating the interdependence of men. (3) As exemplifying the growth of personal freedom under the regulating influence of tribal society. This point was illustrated by photographs taken from life.

2. Professor J. R. Wheeler, of Columbia University, *Heraclides Alexicacus*.

This was a discussion of the Greek votive relief described by Mr. Edward Robinson in the *Report of the Trustees of the Museum of Fine Arts in Boston*, for 1896, p. 23.

A youthful Heracles stands before an altar which in its design recalls a Doric temple. Upon the altar is a two-handled cup. The inscription ΗΡΑΚΛΕΟΣ ΑΛΕΞΙΚΑΚΟ is cut on the upper step of the altar. The letters show *apices*. The probable date of the inscription is the end of the fourth century B.C., and this is about in accord with the style of the relief, which, however, might be held to suggest an earlier time. A youthful figure stands behind Heracles at the left. This is probably Hermes, though some persons have thought that Iolaus is represented by it.

The relief is Attic, but the figures are of the heavy type which it has been the habit to associate with work of the earlier Argive school. This fact might suggest the possibility of a reminiscence of the Heracles Alexicacus of Hagelaïdas, which was made for the temple in Melite. But the figures on the relief do not show strongly marked types. They are little more than Attic *ephebi*, and the subject of the scene, in which the wine cup should be especially noted, is probably explained by the gloss of Hesychius, s.v. Οἰνιαστήρια, which runs, Ἀθήνησιν οἱ μέλλοντες ἐφηβεύειν, πρὶν ἀποκείρεσθαι τὸν μαλλόν, εἰσέφερον Ἡρακλεῖ μέτρον οἴνου, καὶ σπείσαντες τοῖς συνελθούσιν ἐπέδιδον πίνειν, ἣ δὲ σπονδὴ ἐκαλεῖτο οἰνιαστήρια. The god is about to accept the offering.

Remarks were made by Professor J. H. Wright, and by Professor Wheeler in reply.

3. Rev. Dr. William Hayes Ward, of New York City, *The Rule of Symmetry in Early Oriental Art.*

The famous Lion Gate of Mycenae has long been considered a peculiarly important specimen of what we have come to call Mycenaean art. Its characteristic is its monumental symmetry, — what anatomists of the human figure call bilateral symmetry, — in which two opposing parts exactly resemble each other, but reversed. Some of the “island gems” show this bilateral symmetry in the arrangement of animals facing each other. But the great enlargement of our knowledge of Mycenaean art by the labors of Schliemann, di Cesnola, Evans, and others, shows us that the spirit of this Mycenaean art was not conventionally stiff, but was very free. It was represented rather by its flounced women in easy attitudes, its cuttle-fishes, and its various intricate spirals. Its monumental symmetry was evidently not natural, but was borrowed, and belonged to the farther East.

This symmetry had its origin in the earliest known art of Babylonia. Whether it was Semitic or Sumerian at first I cannot positively say; but we know it best in its Semitic development, which even controlled literature, as in the parallelism of Hebrew poetry.

This fondness for bilateral symmetry in art perhaps had its origin in the drawing of the human figure *en face*. It appears on a stone laver of Gudea's time, which is surrounded by female figures in low relief, with outstretched arms, each hand holding a streaming vase which was also grasped by the adjoining figure. The goddess Ishtar is often drawn *en face*, standing on two symmetrical lions.

Illustrations of this bilateral symmetry from the earliest Babylonian period are very numerous. Such is the seal of Sargon I, perhaps 3800 B.C., with its two admirable figures of Gilgamesh giving drink from a vase to a buffalo. We also have Gilgamesh subduing a buffalo, or a lion, or a human-headed bull. In all these cases the thought is of a single personage repeated, and not of two different ones. Often two lions cross each other, each attacking a bull, and each attacked by a human figure.

This symmetry appears in a multitude of pairs of seated goddesses facing each other, really the same single goddess Gula; two lions under the feet or adorning the chair of the goddess Ishtar; two serpents twined on a column, or held in the hand of a god as a caduceus; two mythological figures with wings, facing each other, or a human face in profile doubled to give two Janus-like faces. Even

when a god and his goddess are figured together they sit facing each other, dressed alike, and distinguished only by the beard.

From Babylonia this rule of symmetry, so early hardened into conventionalism, was adopted from the first in Assyria. A multitude of instances show two identical human or divine figures, or two animals, facing either a sacred tree or a column, as in the Gate of Mycenae, or two figures beneath the winged divine disk. There is hardly anything else but such stiff conventionalities in Assyrian religious art, although we find much more liberty in the historical representations of the campaigns of the Assyrian kings.

These designs passed farther north, from Assyria into Asia Minor, and affected the so-called Hittite art. It was from this source that the Mycenaean art occasionally borrowed it. It appears especially in lions and sphinxes facing each other, and in representations of the winged disk with two human figures.

In the earlier period the art of Elam did not differ at all, so far as we know, from that of Babylonia. Indeed, the two were one country. In the time of the Achaemenian kings of Persia the difference is plainly distinguishable, but the symmetry is quite as dominating, if less varied. We see very little but a crowned god or king, lifting two lions. This appears on the tomb of Cyrus, and on numerous seals.

Remarks were made by Professor S. I. Curtiss and Dr. E. Littmann, and by Dr. Ward in reply.

4. Professor Harold N. Fowler, of Western Reserve University, *The Venus of Milo*.

The inscription of Theodoridas has been shown to belong to one of the herms discovered with the Venus. This proves the correctness of one of Voutier's drawings, thus raising the question whether the drawing in which the inscription of Alexandros from Antioch-on-the-Maeander is connected with another herm may not also be correct. Furtwängler's restoration of the Venus thus becomes less probable. Interesting documents relating to the Venus have recently been published. The date of the Venus is probably the fourth or the third century B.C. The paper was chiefly a review of the following articles: Furtwängler, *Sitzb. Mün. Akad.* 1897, III, pp. 414 ff.; 1900, V, pp. 708 ff.; Michon, *R. Ét. Gr.* 1900, pp. 302 ff.; 1902, pp. 11 ff.; Héron de Villefosse, *C. R. Acad. Insc.* 1900, pp. 465 ff.; Hiller v. Gaertringen, *Hermes*, 1901, pp. 305 ff.; and S. Reinach, *Chron. d'Arts*, July 9, 1898, December 22, 1900, and May 4, 1901, and *R. Arch.* XLI, 1902, pp. 207 ff.

5. Professor Thomas B. Lindsay, of Boston University, *The Basilica Aemilia*.

The paper contained a brief sketch of the history of the building from its construction in 179 B.C. At present about one half of the site has been excavated. The remains brought to light belong to four distinct periods:

(1) Parts of the foundation of the republican basilica, chiefly blocks of gray-green tufa.

(2) Remains of the basilica of the early empire, which show that it consisted, so far as the present excavations go, of a *porticus*, a series of rectangular *tabernae*, and a large central hall.

The few fragments of the *porticus* which have been found correspond with the fifteenth-century drawings and with the *bucranium* which was discovered in 1885. This *porticus* extended from the *Curia* to the temple of Antoninus and Faustina and had fifteen large pillars like those of the Basilica Julia. The *tabernae*, which open upon the *porticus* and of which only the middle one is connected with the main hall, were doubtless used as waiting-rooms, offices, etc.

The main hall, divided into three parts by two rows of columns, was 22 m. wide and probably about 80 m. long; on the floor, which is composed of fine marble blocks, was found a large number of pieces of bronze and iron, coins, nail-heads, etc., half melted and embedded in the marble.

(3) The most striking objects brought to light by the excavations are the columns of red granite, which probably date from a reconstruction of the fourth century of our era.

(4) Probably in the seventh or eighth century of our era a part of the site of the *tabernae* and the *porticus* was used for a rudely constructed two-story building, in which one of the thresholds was formed by a large marble slab taken originally from the *Regia* and containing parts of the *Fasti* of the years 380 and 330 B.C.

6. Professor Tracy Peck, of Yale University, *The Personal Address in Roman Epitaphs*.

Attention was first called to the exceptionally personal and subjective quality of Latin literature. The writers are, in general, so prone to self-revelation and to identifying themselves sympathetically with their characters and situations that the literature is largely autobiographic. With this subjective tendency runs a fondness for the conversational or dramatic method of presentation. Hence the frequent occurrence of personification, apostrophe, solilo-

guy, imaginary colloquies, prayers, imprecations. All this appears in the treatment of the dead as well as of the living. It is not surprising, therefore, to find the same characteristics in Roman epitaphs.

The paper made some classification of pagan epitaphs according to the kind of personal address in them. In very many epitaphs the dead is represented as speaking, — sometimes to set forth his own career and character, sometimes to console surviving relatives and friends, sometimes to appeal to strangers for recognition or remembrance, sometimes to moralize on life — its chances and its end. In other inscriptions the dead is addressed, most frequently in salutations and farewells. Often it is the stone itself that seems to urge the traveller to linger and peruse the epitaph. And the stone is itself entreated to guard its charge tenderly, as the earth is frequently invoked to rest lightly on the dead. In many cases there is a dialogue between the dead and the living, either members of the family or friends or chance passers-by. Again, the address takes the form of good wishes, either from the dead to survivors, or from wayfarers to the dead. Many times the epitaphs contain fearful and definite curses against any who may desecrate the tombs. Other grave-inscriptions express moral reflections on life and mortality.

In conclusion was suggested the value of such epitaphs for enlarging our knowledge of the conjugal and domestic relations of the Romans, of some traits in their friendships, and of their feelings in regard to death, to a future state of consciousness, and to the grateful memory of others as a kind of immortality.

7. Rev. Dr. John P. Peters, of New York City, *Two Tombs from the Necropolis of Marissa.*

In June of last year, 1902, in company with Dr. Hermann Thiersch of Munich, I visited the site of the excavations of Dr. Bliss at Tel Sandahannah in the Shephelah near Beit Jibrin. As a result of these excavations great impetus has been given to private digging by the natives throughout that section of the country. These excavations they have conducted in quite a systematic and intelligent fashion, so far as finding the graves is concerned. They have discovered the necropolis of the city of Mareshah, which the explorers failed to find. For a distance of about two miles north of Beit Jibrin, along the wady eastward of Tel Sandahannah, hundreds of graves of various periods have been dug up, rifled, and their contents destroyed or sold to antiquity dealers.

Shortly before our arrival, two tombs of very unusual character and interest had been discovered. These it is the purpose of this

paper briefly to describe. They were tombs of the Ptolemaic period and of a type somewhat similar to the Ptolemaic tombs in Egypt. They stood at the foot of the hill opposite Tel Sandahannah and the entrances had been concealed by the earth and debris which had washed down from above. Both of these tombs were ornamented within, and also, in one case, at the doorway without, with paintings, and both of them contained inscriptions. In this respect they are practically unique among tombs hitherto discovered in Palestine. The plan of the tombs within is in general a square hall or ante-chamber, with three rooms opening out of it, two smaller ones to the right and left and the main chamber in front. The burials in these tombs were in *loculi*, with a stone bench in front. There were places for about forty bodies in each tomb. At the end of the main room in both cases were, instead of *loculi*, larger state chambers, if one may so call them, for the reception of the chiefs of the family.

In one tomb there was a most interesting painted frieze over the *loculi* in the main chamber, representing more than twenty different animals. The animals represented were, to a considerable extent, African—the elephant, the hippopotamus, the rhinoceros, and the crocodile. One or two were mythical or semi-mythical and one or two apparently imaginative. Over the various animals were inscriptions giving their names. The painting and decoration in general are a mixture of Greek and Egyptian. Among the names of the occupants of the graves which are inscribed, a number are Edomitic. Marissa, the city to which this necropolis belonged, was in the post-exilic period not in the territory of Israel, but of the Edomites, and Marissa itself is called the capital of Idumaea. An inscription over one of the state chambers for the chiefs of the family stated that the occupant of the tomb was the ruler of the Sidonians in Mariseh. This gives us positive evidence that the town lying underneath the Tel of Sandahannah was Marissa, the Mareshah of the Old Testament, the home of the Prophet Micah, and the further interesting information that in the post-Alexandrian period a Sidonian colony had been planted at this place. Outside of the inscriptions recording names were one or two of an erotic character of rather curious interest. The symbolism and decorations of the tomb were interesting also from a religious standpoint.

The second tomb was more artistically decorated especially about the grave of the head of the family. The painting of this tomb was upon plaster, which had been laid on the walls, and not immediately upon the stone, as in the first tomb. Two panels on either side of the main chamber were really graceful and charming works of art,

representing on the one side musicians descending to the door of the tomb and on the other a festival scene in which one of the banqueters pours a libation at the doors of the tomb. Both these panels were, unfortunately, badly mutilated by the fanatical Arabs of Beit Jibrin, because of the human faces and figures which they contained. A number of the inscriptions in both tombs were dated, but the era of all is not yet clear. The tombs belonged to the third or second century B.C.

THURSDAY, JANUARY 1. 8.30 P.M.

The Annual Address by Professor William Watson Goodwin, of Harvard University, *A Recent Visit to Greek Lands*.

By way of introduction, the speaker justified himself, as a classical philologist, for addressing an archaeological audience, on the ground of the distinguished services which the Archaeological Institute has always rendered to classical studies. Its greatest work has been the maintenance of the School of Classical Studies at Athens for more than twenty years, in addition to its important labors in other fields. He alluded to the significant fact that Friedrich August Wolf gave a large and important place in his grand scheme of Classical Philology at Halle to the Archaeology and History of Ancient Art and Architecture. Wolf was the first who ever enrolled himself at a German university as a "student of Philology," which he did in 1777 at Göttingen, to the great consternation of Heyne and the other authorities.

He then gave a brief account of what had especially interested him in a recent visit to Greek lands. He spoke of the rare opportunity afforded by the ugly staging, which has entirely covered the west front of the Parthenon for several years, for photographing the sculptures of the west frieze. These wonderful works of art can hardly have been seen with any satisfaction before this, since the temple was built; and this opportunity has been eagerly improved by all who could gain admission to the platform beneath the colonnade. The new photographs, some of which are very large, astonish and delight all who see them. He then spoke of the beautiful bronze Hermes which was rescued from the sea south of Peloponnesus, and was undergoing restoration last spring in the Museum of Athens. This is generally believed in Athens to have been part of the precious cargo of antique treasures which Sulla sent off from Athens to Rome soon after his capture of Athens in 86 B.C. One of

the famous works of art then sent from Athens was the painting by Zeuxis of the female Centaur with her two infants, described by Lucian; and we know that the ship bearing this and Sulla's other plunder was wrecked near Cape Malea. Kabbadias believes that this statue will take the place among bronzes which the Hermes of Praxiteles holds among marbles.

A short account of Delphi followed, as it now appears after the excavations made by the French. The whole sacred precinct about the temple of Apollo, with the road leading to Arachova, lined by temples, is now open to view; and it is easy to identify almost all the buildings mentioned by Pausanias on both sides of the winding Sacred Way, the ancient pavement of which is now completely uncovered. The great disappointment in these excavations has been the almost complete destruction of the temple itself, of which little now remains above the foundations. It is at least some consolation to know, what we ought to have known before, that this temple is not the famous one built by the Alcmeonidae at great cost after the burning of an older temple in 548 B.C., but a much later one, erected in the fourth century B.C., which was spoken of by Aeschines in 339 B.C., in a speech made at Delphi in the spring of that year, as then being a "new temple, not yet dedicated."

In conclusion, attention was called to the great importance which Crete has suddenly assumed as a centre of archaeological interest. The discovery of the wonderful edifice at Cnossos, called the palace of King Minos, by Mr. Arthur Evans, with its labyrinthine mazes of halls and storerooms, often in two, three, or even four stories, gives us a view of the splendor and power of the Mycenaean age which was entirely unsuspected. The most wonderful discovery, one which promises to overthrow many of our ideas concerning alphabetic writing, is that of about 2000 clay tablets covered with inscriptions in an unknown alphabet, which must be either literal or syllabic. Besides the tablets, vases and cups have been found with inscriptions in the same characters, sometimes running round the inside in several lines. This discovery of actual writing, of a date hardly later than 1200 B.C., in a Greek island, traditionally inhabited by men closely connected with the Achaean heroes of the Trojan War, is an event of the first magnitude. We, and perhaps our successors, must look forward most eagerly to the interpretation of these inscriptions, which may throw a flood of light upon the prehistoric age of Greece, and upon the history of the art of writing.

FRIDAY, JANUARY 2. 9.30 A.M.

1. Professor Kirby Flower Smith, of Johns Hopkins University, *The Influence of Art upon Certain Traditional Passages in the Epic Poetry of Statius*.

The influence of art upon Statius, especially the sources of it, was thoroughly investigated by Gaymann in 1896. The object of this paper, however, was not the source, but the effect and meaning of artistic influence in Statius. The investigation, moreover, was confined to those passages which owe their inspiration to literary reminiscence and, more particularly, to a small but important number of passages in which the characteristic feature, the central idea of the tradition, had always remained a homely touch of nature, until finally destroyed in Statius himself by the intrusion of art and mythology.

One passage only was developed in detail. The tradition of it is: Euripides, *Troad*. 556 ff.; Apollonius, *Arg.* IV, 127-138; Virgil, *Aen.* VII, 511-518 (who substituted the Fury for the Dragon, influenced, perhaps, by *Il.* XX, 48 f.); Valerius Flaccus, *Arg.* II, 196-203 (Virgil, with some reversion to Apollonius); Statius, *Theb.* I, 114-122 (Virgil).

The traditional touch of nature (describing the effect of sudden and extreme fright) is represented, for example, by Virgil's line:

Et trepidæ matres pressere ad pectora natos.

In Statius, however, we have:

Ipsa suum genetrix curuo delphine uagantem
Abripuit frenis gremioque Palaemona pressit.

It will be seen that nature, here, has been sacrificed to the gods, and, further, that the gods have struck a conventional attitude. The little Palaemon is driving his pet dolphin with a pair of toy reins (cf. *Theb.* IX, 131; Apul. *Met.* IV, 31; Claud. X, 156). Near by is his mother, Leucothea. Here, arrested for one fleeting moment, is a picture which reminds us of a Campanian fresco. In that moment comes the cry of the Fury. The traditional act of mother love gives the scene life, and the picture dissolves.

Poetry of this sort has an undeniable beauty of its own. Nevertheless it is a symptom of that petrification which finally spread over the whole body of Roman epic after Statius.

2. Mr. Charles H. Weller, of New Haven, Conn., *The Pre-Periclean Propylon of the Acropolis at Athens*.

The principal extant portions of the Pre-Periclean Propylon are: (1) the cuttings in the rock in the great central doorway of the Propylaea of Mnesicles; (2) a portion of the side wall, antae, steps and wing back of the southwest wing of the Propylaea; (3) the corner of the Propylon wing south of the Propylaea.

A small excavation made by the writer in the second area mentioned revealed two fine marble steps under the one before uncovered, rock-hewn steps below the familiar tripod base, a slab of the floor, and the lead-lined socket of an inscription or herm. Measurements with a levelling instrument showed the outer (southern) and inner parts of the Propylon wing to be on the same horizontal plan. This shows an extraordinary difference of level in the case of the *euthynterion* on the two adjacent sides of the southwest wing of the Periclean building. The limits of the Propylon wing can be determined, the end stones being bound by T-shaped clamps, which are of value in dating the structure.

Study of the cutting in the rock in the great doorway of the Propylaea determines that the northern limit of the Propylon was at this point. The width of the building being thus determined, the key to the further reconstruction is at hand. The construction of the floor and of the triglyphon confirms the theory presented as to the width. The Propylon fills the angle between the old "Pelagian" wall, and a prolongation of the wall running up from the Beulé gate. It is an interesting fact that the central axis of the Propylon as thus restored meets the façade of the Niké temple at its middle point.

There are reasons for believing that the Chalcidian chariot (Herod. V, 77) stood on the cutting visible along the modern steps up to the Propylaea.

3. Mr. Edward L. Tilton, of New York City, *A Greek Door of Stone at the Argive Heraeum.*

At the Argive Heraeum, among the ruins of the so-called "West Building," are fragments of a stone door and a threshold well preserved. The building may have served as a maternity hospital, since Hera was the patroness of births and marriages, and in two of its rooms are remains of stone couches. The third room may have been a treasury or strong room to receive the money and tokens received from the patients, for it was closed by the stone door under discussion.

The fragment preserves the knob, or pivot, cut from the stone of the door. This pivot measured 0.10 m., or 4 in., in diameter, and revolved originally upon bronze plates, now gone, which fit certain

cuts in the limestone threshold at the entrance to the room. The cuts indicate double or bivalve doors, which were usual in Greece; and according to custom, also, the doors swung into the room. The right-hand valve was used more than the left, as indicated by the greater abrasion of the threshold on that side. A slot in the threshold apparently indicates a bolt fastening, and other cuts show plainly the position of the door jambs, which may have been either of wood or stone. The arrangement of wooden jambs is shown by Dr. Dörpfeld at the Heraeum, Olympia, while Heuzey and Daumet found a tomb at Palatitza in Macedonia with marble doors and stone jambs. These doors are now in the Louvre; they are carved to imitate wooden doors bound with riveted iron bands, and they swing on bronze pivots and sockets very nicely fitted, and were originally supplied with a handle and a latch attached to the marble bosses in the panels. We find similar doors represented on Greek red-figured vases of the fifth and fourth centuries B.C.

The door at the Argive Heraeum is apparently much older than the one from Palatitza or than those shown in the vase paintings, and its date may be assigned to the sixth century B.C., the same as the West Building, of which it was a part.

That the West Building belonged to the sixth century is evident from various indications, such as dovetail clamps, the columns with fourteen and sixteen channels instead of twenty, and the early form of the echinus mouldings of the capitals.

4. Dr. James D. Rogers, of Columbia University, *On the νομίσματα πύργια of Aeschylus, Pers. 859.*

Of the numerous explanations of this enigmatic expression, none has been admitted into the Lexicon of Liddell & Scott. A new interpretation seems therefore to be demanded. Since this expression is used by a Persian, and expressly of Persian institutions, one is justified in looking to Persian soil for an explanation. This theory is based on the supposition that the writer of the *Persians* knew something of the two objects in the Persian dominions which especially attracted the attention of Greek travellers, viz. two types of towers. Both types were imposing and colossal. One type is suggested by the expression, "The Tower of Babel." Herodotus applied to these buildings, — the temples, — the term πύργος. Upon or in these tower-temples were the royal writings. The other type of inscribed towers were those at the city gates and the palace doors. The bases of these towers were flanked by colossal winged figures about whose bodies were long inscriptions which narrated the acts of the kings,

and indicated what was custom or precedent. It appears, then, that the two most conspicuous objects in the region of the Euphrates were these towers which contained the writings of the supreme authority. This is quite unlike Greek custom, and this peculiar feature has been, I believe, indicated here by Aeschylus. νομίματα (or νόμιμα τὰ) πύργινα are simply "the custom-laws of the towers." (Cf. λάγιαν γένναν, *Agam.* 119.)

5. Dr. George H. Chase, of Harvard University, *An Amphora with a New καλός-Name, in the Boston Museum of Fine Arts.*

A red-figured Attic amphora, of severe style, in the Perkins Collection of the Boston Museum of Fine Arts (P 6516), has on both sides a figure of Athena between Ionic columns surmounted by cocks, very similar to the scheme of decoration upon the obverse of Panathenaic amphorae. The appearance of Athena upon both sides of the vase, the use of the red-figured technique, the absence of the inscription τῶν Ἀθηνῆθεν ἄθλων, the height of the vase (0.436 m.), and the fact that the goddess carries her helmet in her right hand and her spear in her left — all combine to show that this is not a true Panathenaic amphora, but an imitation, and it is correctly called pseudo-Panathenaic in the *Trustees' Report* for 1895 (p. 19, No. 13).

The shield of Athena is decorated on the obverse with a Pegasus and the inscription ΠΙΘΟΝ ΚΑΛΕ, on the reverse with an ivy-wreath and ΝΙΚΕ ΚΑΛΕ. Both these inscriptions are, in a way, unique. The words Νίκη καλή appear upon a red-figured hydria in the British Museum (E 251), but are there placed over a figure of Victory, so that the parallel is not very close. The use of this inscription upon the Boston vase is, perhaps, to be traced to the close association of the idea of victory with the Panathenaic vases which the artist was copying. The name Pithon has not been noted before as a καλός name, although it appears in Attic inscriptions (*C.I.A.* I, 433 and 434; II, 966) and, rarely, in literature, being frequently confused in manuscripts with the forms Πύθων and Πείθων. The use of the feminine adjective may be only a careless mistake. More probably, however, the artist wished to stigmatize Pithon as an effeminate dandy, just as Aristophanes speaks of Κλεωνύμη (*Birds*, 480), Horace of Pediatia (*Sat.* I, 8, 39), Cicero of Egilia (*De Orat.* II, 277), and Tacitus of Gaia Caesar (*Ann.* VI, 5).

6. Dr. Enno Littmann, of Princeton University, *Archaeological Details from Syriac Inscriptions.*

Among the Syriac inscriptions found by the American Archaeological Expedition to Syria there are a few which are of particular interest from an archaeological point of view. One of them is on the lintel of a small country church in the mountains near Antioch: "In the year 556 according to the era of Antioch was completed this church. And there were spent on it 85 darics and 430 bushels of beans, wheat, and lentils, besides the chief expenses." The sums given in detail were the contribution of the community of the village, the chief expenses were the sums that came from the ecclesiastical centre, Antioch or even Constantinople. The two taken together may have constituted the general building fund, but it is more likely that the darics and the bushels formed the wages of the masons; whereas the chief expenses covered the cost of the raw material and the remuneration of the architect. Another inscription is on a portico used for shops in a town of the same region. It gives the date (547-548 A.D.) and tells by whom the edifice was erected: three "brothers" purchased the land, and a fourth "brother" put up the building. "Brothers" may mean "Christian brethren"; in that case, the establishment was probably a pious gift for the public benefit. Or the term may mean "associates," perhaps "members of a trade-guild"; then we would have here an interesting contribution toward the knowledge of the commercial life in these Syriac cities.

7. Professor Alfred Emerson, of Ithaca, N.Y., *Greek Sculptures in California*.

This was a report on the speaker's purchase of antique marbles in Italy for the University of California. Italy's annual output of fresh material exceeds that of Greece. Export regulations and duties are also less prohibitory.

The series comprises:

(1) Herma of Dionysos, formerly in the Villa Borghese, a work in sixth-century Athenian style.

(2) Herma of Dione, truer to the archaic type. The male figure of this double herma is lost.

(3) Double herma of Dionysos and Dione. Both types reflect something of the Athenian school whose greatest master was Phidias. Headdress is earlier.

(4, 5) Two plinths of long-robed female statues. Archaistic.

(6) Female torso. Resembles early figures found on the Acropolis. Sixth century.

(7) Bearded portrait. Early fifth century.

(8) Helios rising from the sea, and a river-god. Corner slab of a pediment.

(9) Head of Hermes. Resembles the Chinnery marbles in the British Museum. Late copy of a Greek work of the fourth century.

(10) Bust of Artemis wearing a crescent.

(11) Inscribed herma of pseudo-Plato.

(12) Head of a Greek philosopher.

(13, 14) Two torsos of Aphrodite.

(15) Head of a youth. Unfinished.

(16) Head of a nymph, after a bronze original. Recalls the school of Lysippos.

(17) Head of a Bacchante, after an original of the third century.

(18) Head of a little boy, after an original of the second century.

(19) Fountain statue of a small boy. First century.

8. Mr. Howard C. Butler, of Princeton University, *Five Unpublished Churches of the First Quarter of the Fifth Century, in Northern Central Syria.*

These churches are situated in a group of large ruined and deserted towns in the mountainous district east of Antioch (Djebel-Bāriska and Djebel-Halakah), which was visited in 1899-1900 by an American archaeological expedition, of which the writer was a member.

The three chief points of interest in these buildings are: (1) Four of them are definitely dated by Greek inscriptions carved upon the lintels of their portals, which give the year, the month, and, in some cases, the day upon which they were completed; the fifth church being almost certainly datable within the same first quarter of the fifth century—a period of which very few architectural remains have been spared, and falling just a hundred years after the death of the Classic style under the Emperor Constantine, and a century before the birth of the Byzantine style under Justinian. (2) They illustrate a distinct style, fresh and vigorous, which, though partaking of Classic elements, is quite free from decadence, and shows few Byzantine tendencies. (3) Three of them were, in all probability, the work of one architect whose name is given.

The oldest church (401 A.D.) is one of two at Bābiskā. The second (414 A.D.) is a few miles to the southeast at Ksēdjbeh, where there is also a later church. The third (418 A.D.) is one of three large churches at Dār Kīta, and was dedicated, according to an inscription, to Paul and Moses. The fourth monument is the baptistery of this church, completed in 421 A.D. The fifth, at Kaṣr

il-Benāt, is the largest of all, and seems to have been the principal building of an extensive conventual institution. It is not definitely dated, but it corresponds, in all of its details, with the church of Bābiskā, and an inscription shows, almost beyond a doubt, that it is the work of the same architect.

The four churches are of the same plan and proportions, the ratio of the interior width to the length from the west wall to the apse being that of 3 to 4 in each case. The dimensions of three of them are almost identical. All are of the basilical type, with broad central nave and narrow side aisles separated by columns carrying semicircular arches. The central nave terminates toward the east in a semicircular apse with a half-dome, and the side aisles terminate in rectangular chambers on either side of the apse. A straight east wall joining the two chambers conceals the exterior curve of the apse. The baptistery is square, with a semicircular apse protruding from its eastern wall, and a portal to the west, and one to the north, toward the church. The floor of the apse is sunk to a depth of over four feet to provide a sort of font in which a single candidate for baptism could stand.

Like all the buildings of northern Syria, these churches are constructed of cut stone, in large blocks, laid dry; the roofs were invariably of wood, and have perished. The ornament, which is vigorous and well executed, is confined to the capitals of the nave arcade, the mouldings of the apse arch, and the frame mouldings of the portals, which last are interspersed with bands of geometrical and foliate carving, blending classic and oriental designs.

The architect of the church at Bābiskā, according to an inscription, was one *Μαρκιανὸς Κῆρις*. The architect whose name appears at Ḳaṣr il-Benāt is called *Κῆρις*, — undoubtedly the same man. The name of the *τεχνίτης* of the church of Paul and Moses at Dār Kītā is given as *Κῆρος*, which, like *Κῆρις*, is probably another form of *Κύριος*, and refers to the same architect, or builder; while the church at Ksêdjbek is referred to in the inscription as *ἔργον Κυρίλλα τεχνίτου*.

The following papers had been announced but were not read:

(1) Professor Clifford H. Moore, of Harvard University, *The Roman Lares*. (2) Professor W J McGee, of the Bureau of American Ethnology, *Some of America's Contributions to the Principles of Archaeology*. (3) Dr. Ernst Riess, of New York

City, *Archaeology in Caesar's Gallic War*. (4) Professor Charles C. Torrey, of Yale University, *An Old Jewish Weight*. (5) Professor Rufus B. Richardson, of Athens, Greece, *A Group of Dionysiac Sculptures from Corinth*. (6) Professor William H. Goodyear, of the Museum of the Brooklyn Institute of Arts and Sciences, *Association of the Lotus with the Animal Pictures on Early Greek Vases*.

ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

HAROLD N. FOWLER, *Editor*

49, Cornell Street, Cleveland, Ohio

GENERAL AND MISCELLANEOUS

ETHNOLOGY AND ARCHAEOLOGY. — Beginning with 1902, the *Arch. Anz.* will publish brief notices of the proceedings of the Berlin Anthropological Society, so far at least as they deal with Greek and Roman matters. The addresses at the February meeting were on discoveries in Albania (Gradiki, Kruja, Durazzo), and on the Macedonian tumuli, of which the cone-shaped ones are supposed to be tombs, the flat ones, remains of habitations. The pottery in both kinds is the same. (*Arch. Anz.* 1902, pp. 108-109.)

ZEALAND. — **A Bronze Chariot.** — An archaeological discovery of great interest was made a few days ago in a bog in the northern part of Zealand, Denmark. It consists of a well-preserved bronze chariot for votive purposes, with the figure of a horse about 10 inches long in front, and showing an image of the sun of about the same measurement, and inlaid with gold on the one side, placed just behind the bronze horse. The rich spiral ornaments, which cover both sides of the sun image, seem to indicate a very early date for the find. (*Athen.* October 4, 1902.)

NECROLOGY. — **Alexandre Louis Joseph Bertrand.** — The death of the archaeologist A. L. J. Bertrand occurred December 8, 1902. He was born in Paris, June 21, 1820, and was educated at the École d'Athènes. In 1862 he was appointed *conservateur* of the Museum of Saint-Germain-en-

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Professor JAMES C. EGBERT, JR., Professor ELMER T. MERRILL, Dr. GEORGE N. OLCOTT, Professor JAMES M. PATON, and the Editors, especially Professor MARQUAND. In Professor FOWLER's absence, these departments are conducted by Professor PATON.

No attempt is made to include in the present number of the JOURNAL material published after December 31, 1902.

For an explanation of the abbreviations, see pp. 145, 146.

Laye, and filled that office at the time of his death. Since 1882 he has been professor of Archaeology at the École du Louvre. His first book, consisting of studies in the mythology and archaeology of Greece, was published in 1858. He frequently contributed to the *Revue Archéologique*. He was elected member of the Institute in 1881. (*Athen*. December 13, 1902.) He is succeeded as *conservateur* of the museum by Solomon Reinach.

E. L. Dümmler. — The death of E. L. Dümmler took place at Berlin, September 11, 1902, in his seventy-third year. His great reputation was due chiefly to his editorship of the *Monumenta Germaniae Historica* and the *Poetae Latini Aevi Carolini* and to his great work, *Geschichte des Ostfränkischen Reichs*. (*C.R. Acad. Insc.* 1902, p. 495.)

Auguste Dutuit. — The death of Auguste Dutuit, at the age of ninety years, took place at Rouen, July 11, 1902. He had been a collector of works of art since 1832. (*Chron. d. Arts*, 1902, p. 212; *Gaz. B.-A.* XXVIII, 1902, pp. 441 ff.) The conditions under which his collection was left to the city of Paris and a brief description of the collection are given in *Chron. d. Arts*, p. 215, and an enthusiastic tribute to his taste and patriotism by GEORGES CAIN is in *Gaz. B.-A.* pp. 441-448 (2 pls.; 5 figs.).

Stanislao Frascchetti. — We have to record the death of Stanislao Frascchetti, on April 9, 1902, at the early age of twenty-seven. Frascchetti's most notable work was a volume on Bernini. His other writings, chiefly upon Italian sculpture, have been published in *L'Arte* and other Italian journals. (*L'Arte*, 1902, pp. 135-136.)

Felix Hettner. — The death of Felix Hettner at a comparatively early age, on October 12, 1902, is a heavy blow to the cause of Roman art and archaeology on the Rhine. Hettner was a pupil of Usener and Bücheler at Bonn. For more than twenty years he has been director of the Provincial Museum at Trier, and though he has written no large book, he has done work of far more than provincial importance. His museum has grown under his hand to be one of the best, also one of the best-catalogued, in Germany. The *Westdeutsche Zeitschrift*, which he and Lamprecht founded in 1882, has maintained throughout a leading place among German archaeological periodicals, and has contained many excellent articles by himself. Latterly he has been one of the three directors of the Limes Commission, and has been active in editing the results of excavations in the handsome quarto series devoted to the purpose. (*Athen*. October 25, 1902; *R. Arch.* XLI, p. 423.)

Eduard Hula. — Eduard Hula, secretary of the Austrian Archaeological Institute, died September 26, 1902, the day after he reached his fortieth year. He was known as a thorough and able scholar, and was one of Bendorff's most efficient assistants in preparing the forthcoming *Corpus* of Greek inscriptions from Asia Minor. (*Jh. Oesterr. Arch.* I. V, 1902, p. 179; *R. Arch.* XLI, p. 423.)

Eugène Müntz. — The death of Eugène Müntz, "Vice-Président de l'Académie des Inscriptions et Belles-lettres, Bibliothécaire de l'École des Beaux-Arts, Chevalier de la Légion d'Honneur," etc., is a serious loss to the ranks of those who represent in France art-historical studies of the graver sort. The work by which he first became widely known was his *Vie de Raphaël*, the publication of which was followed up by *L'Histoire de l'Art pendant la Renaissance*, *Les Précurseurs de la Renaissance*, *Léonard da Vinci*, and various other volumes of almost equal importance, one of the last being

his *Pétrarque*, which he prepared with the aid of the Prince d'Essling. His death occurred October 30, 1902, at the age of fifty-seven. (*Athen. Nov. 8, 1902*; *R. Arch. XLI*, p. 422.)

EGYPT

EGYPT EXPLORATION FUND. — *Archaeological Report.* — The *Archaeological Report* for 1901-02 of the Egypt Exploration Fund contains, as usual, a classified bibliography of all branches of Egyptology, including papyri and Coptic antiquities, for the year. Investigations at the temple of Sety (*Abydos*) have been made by A. ST. G. CAULFIELD, illustrated by L. CHRISTIE, and published by Quaritch (pp. 16-17). The excavations at **Psêt Khallaf** and **Reqaquah** are described by J. GARSTANG (pp. 18-20; reprint from *Man*, May, 1902). GRENFELL and HUNT (pp. 2-5) record the discovery of many papyri in the **Fayûm** and at **El Hibeh**. In the *Nation*, November 27, 1902, LOUIS DYER gives a report of the annual meeting of the subscribers to the Egypt Exploration Fund, held in London, November 7.

Professor W. W. Goodwin, of Harvard University, is now Chairman for the Fund in the United States.

ABUSIR. — *The Temple of Ne-woser-re.* — The fourteenth number of the *Mitteilungen* of the German Orient Gesellschaft describes (with numerous illustrations and five plans) the discoveries at the temple of Ne-woser-re, not far from Cairo. At the end of the way approaching the temple was a paved court with storerooms at each side. Next came a rectangular open court with sixteen monolithic granite columns with clustered shafts (bundles of papyrus), the earliest specimens of their kind (about 2500 B.C.). Behind this was a passage, in which was a niche, probably to receive the great lion found in the court of columns. Many reliefs of excellent workmanship were found. About the temple were many graves of the date of the temple, also of the Middle Empire (about 2100 B.C.) and of later times. After 700 B.C. the Greeks of Abusir buried their dead in the Egyptian manner, but their sarcophagi were ornamented in Greek style, and the objects deposited were Greek. Near the grave of a Greek who used a second-hand Egyptian sarcophagus was found the manuscript of the *Persians* by Timotheus. (*Berl. Phil. W.* November 22, 1902. Cf. *Berl. Phil. W.* October 4, 1902; *Am. J. Arch.* 1902, p. 346.)

ABYDOS. — *A Foundation Deposit Inscription.* — In *J.H.S.* XXII, 1902, p. 377, W. M. FLINDERS PETRIE publishes a Greek dedication to Sarapis Osiris by a tax-collector Dioscorus, rudely cut on five sides of a rectangular block found at Abydos in the ruins of a building of Ptolemy IV Philopator. The stone, originally gilded, is probably a foundation deposit.

BAOUIT. — *Coptic Art.* — In *C. R. Acad. Insc.* 1902, pp. 95 f., is a brief description of a Coptic monastery with much sculpture, friezes, capitals, a carved wooden door, many paintings, etc. The ornamentation shows many Arabic motives. Two scenes represented are (1) St. George destroying a demon represented as a woman and named Alabasdrîa, and (2) a stag surrounded by serpents. The remains were discovered by Mr. Jean Clédat at Baouit, and form the most important monument of Coptic art. *Ibid.* pp. 525-546 (4 pls.) is a much more elaborate description by JEAN CLÉDAT. Two churches and more than thirty chapels have been investigated. The place was a monastery and also a cemetery. The buildings date from the fifth to

the twelfth century after Christ. The style of the very numerous religious paintings is Byzantine in its chief features. Among the works of sculpture is, besides the St. George mentioned above, a relief representing Jonah and the whale. Many more chapels and graves remain to be investigated.

BENI HASSAN.—*Continued Explorations.*—Concession has been granted to a universities and private syndicate to make scientific exploration of the site of Beni Hassan, already well known for its rock tombs and early architectural features. The University museums of Oxford, Cambridge, and Liverpool are definitely associated with the work, which is further supported by the patrons of the fund which last season examined the Old Kingdom sites of Bêt Khallâf and Reqâqnah. The Director of the Society of Antiquaries is again treasurer, and the excavations are being made, as before, by Mr. John Garstang. The preliminary results point to an extensive necropolis of the early Middle Empire. (*Athen.* December 20, 1902.)

GHÔRAN AND NAHAS.—*Tombs and a Temple.*—In *C. R. Acad. Insc.* 1902, pp. 346-359, PIERRE JOUQUET gives a report of two years' investigations in the cemeteries of Medinet-Ghôran and Medinet-el-Nahas, in the Fayûm. At Ghôran many papyri were found. A full report of these is to appear in *B.C.H.* XXV, 1901, pp. 379 ff.

The present report is chiefly occupied with discoveries at Medinet-el-Nahas. In the cemetery for men numerous papyri were found, but none of literary importance. In the cemetery for crocodiles one tomb was full of mummies of cats. A papyrus containing a list of members of a religious association and some rules for their conduct came to light in this necropolis. A temple was discovered which resembles in many respects other Graeco-Roman temples of the Fayûm. The propylon, a small chapel, and the pronaos are of stone, the rest of crude brick. Two inscriptions fix the date of the propylon under Ptolemy Euergetes and give the name of the god, Heron, to whom the temple was dedicated. In Roman times the temple was sacred to Sarapis and associated deities, *συννάοις θεοῖς*. These latter appear to be the Dioscuri-Cabiri. Interesting frescoes of Roman date represent these and other deities and scenes of worship.

TEBTUNIS.—*The First Volume of Papyri.*—The first volume of the Tebtunis papyri contains few documents of literary interest. Two of these, of about 100 B.C., are fragments of an anthology; one, of the early first century B.C., contains epigrams, and a fourth, of the late second century B.C., is a fragment of the second book of the *Iliad*. Of these the most interesting is a fragment of verse containing part of a conversation between Helen and Menelaus. Helen upbraids Menelaus for being about to desert her. The time is after the Trojan War. This is a new feature of the myth. The non-literary papyri are rich in information concerning the internal history of Egypt under the later Ptolemies. The bulk of the collection falls within the period from 120 to 90 B.C. These papyri were found in the winter of 1899-1900 at Ûmm el Baragât (the ancient Tebtunis) in the Fayûm, where they were used as wrappings and stuffings for the mummies of crocodiles. Earlier papyri, from human mummies, and later papyri, from the ruins of the town, will be published in later volumes. [*The Tebtunis Papyri*, Part I, edited by Bernard P. Grenfell, Arthur S. Hunt, and J. Gilbert Smyly. London, 1902, Henry Frowde; New York, the Oxford University Press. xix,

674 pp.; 9 pls. 8vo. University of California Publications, Graeco-Roman Archaeology, Vol. I; also Annual Volume of the Graeco-Roman Branch of the Egypt Exploration Fund for 1900-01 and 1901-02.]

PERSIA

SUSA. — A Greek Votive Offering. — In *C. R. Acad. Insc.* 1902, p. 97, a bronze knucklebone found by J. de Morgan at Susa is briefly described. It has a Greek dedication in Milesian characters. It is dedicated to Apollo, and comes no doubt from the temple at Didyma, which was, according to Herodotus, burnt by Darius in 494 B.C. The discovery of this offering at Susa shows that Herodotus is right in saying that the temple was destroyed by Darius and the plunder carried to Susa. Strabo and Pausanias say Xerxes burned the temple in 479 and carried the plunder to Ecbatana.

De Morgan's Excavations. — In *Records of the Past*, I, 1902, pp. 231-245 (2 figs.), is an account by J. DE MORGAN of his work in Persia. The article is a good résumé of the results achieved, but contains no new information.

BABYLONIA

BABYLON. — The German Excavations. — In *Berl. Phil. W.* October 4, 1902, is a summary of the fourth *Jahresbericht* and the twelfth *Mitteilungen* of the German Orient-Gesellschaft. The excavators have studied the plan of the city of Babylon. In building his palace Nebuchadnezzar's idea was to raise the entire level in connection with the raising of the processional street. The palace contained a vast number of rooms arranged about courtyards. The main hall, at the south of the main court, had a niche in its south wall and three doors in its north front. Here were brick ornaments in the wall presenting the appearance of a colonnade with volute capitals. In no Babylonian palace yet discovered is there any place for a real colonnade. Columns were, of course, well known to the Babylonians, but they did not use them. The temple "Ezida" is being excavated. Its ornamentation is in great part preserved. A piece of wall has a row of beasts in unglazed brick, and upon this is a later wall with rows of ornaments and animals in glazed tiles. The temple is surrounded by many connecting rooms. Many inscribed tablets have been found. At Borsippa (Birs-Nimrud) tentative excavations have been made. They promise good results.

The thirteenth number of the *Mitteilungen* describes further discoveries of the glazed tile ornamentation of the throne hall of Nebuchadnezzar. It is accompanied by a colored plate and drawings. The latter represent a bull and a fabulous creature compounded of parts of a bird of prey, a panther, a scorpion, a snake, a goat, and other animals. These creatures ornamented the wall by the door of the temple of Nana, near the palace of Nebuchadnezzar. (*Berl. Phil. W.* November 22, 1902.)

FARA. — An Early Babylonian Site. — At Fara, about three days' journey southward from Babylon, the German Orient-Gesellschaft began excavations in June, 1902. The objects found, stone knives, objects deposited in graves, and clay tablets with very early Babylonian writing, together with the absence of later objects, seem to show that the settlement was deserted in early times. (*Berl. Phil. W.* November 22, 1902, from No. XIII of the *Mitteilungen* of the Orient-Gesellschaft.)

SYRIA AND PALESTINE

INSCRIPTIONS FROM EAST OF THE JORDAN.—In the *Mittheilungen und Nachrichten des Deutschen Palaestina-Vereins*, 1901, pp. 17–19, CHR. ROHRER publishes eleven inscriptions from the eastern Jordan-country. Two are short Latin epitaphs, the others Greek, votive or funerary or so fragmentary that their contents is not clear. One, from near Dscherasch, mentions a temple of Zeus ἐπικάρπιος.

BEERSHEBA.—**A Byzantine Inscription.**—At the meeting of the Académie des Inscriptions, July 4, 1902, CLERMONT-GANNEAU discussed an inscription found at Beersheba by the Palestine Exploration Fund. It belonged to an imperial edict relating to the payment of revenues. It contains many names of places, and gives important information on the geography and the administration of Palestine. (*C. R. Acad. Insc.* 1902, p. 414.)

BEIT-DJEBRÎN.—**Macedo-Sidonian Tombs.**—At Beit-Djebrin, near Tell Sandahannah, the site of the Macedonian town Marisa, two tomb-chambers have been discovered. A complete publication by Peters and Thiersch is to be prepared. The walls of the chambers are painted. In one are many real and fabulous animals, in the other a colonnade crowned with garlands. On one side in this chamber a soldier is represented playing the flute and followed by a female harpist. On the other side are remains of another scene, probably a priest pouring a libation upon the head of a bull. At the entrance of the first chamber are two cocks and some much defaced human figures. Inscriptions give Greek and Sidonian names. One mentions Ἀπολλοφάνης Σεσμαίων ἄρχας τῶν ἐν Μαρτίσῃ Σιδωνίων. The dates are given apparently by the Seleucid era, and later by a Pompeian era. (Father LAGRANGE, *C. R. Acad. Insc.* 1902, pp. 497–505. Cf. *Am. J. Arch.* VII, 1903, pp. 89–91.)

GEZER.—**Excavations by the Palestine Exploration Fund.**—In *Athen.* October 4, 1902, R. A. STEWART MACALISTER gives a brief report of his first three months' excavations at Tell-ej-Jezari, the ancient Gezer. Four different occupations are revealed, the first neolithic, the other three of the Bronze Age. The walls of the three upper settlements have been identified. Two burial caves have been found. One of these was apparently excavated by the neolithic inhabitants as a crematorium, and many burnt human bones were found in it. Later it was used by people who did not practise cremation. The burnt bones are found to have belonged to a non-Semitic race, the others to Semites. In the second cave, which was originally a cistern, were found fifteen bodies, and the finest collection of bronze weapons yet found in Palestine. A large rectangular bath has been found, and a magnificent megalithic structure, apparently a temple at which human sacrifices were offered, was in process of excavation when the report was written. So far no datable objects have been found except scarabs and jar-handles impressed with the devices of scarabs. These belong to the Middle Kingdom, —about 2000 B.C. An earlier report, but in some respects more detailed, is in the *Quarterly Statement* of the Palestine Exposition Fund, October, 1902.

JERUSALEM.—**Inscriptions.**—In *B. M. Soc. Ant. Fr.* 1902, p. 154, is a report from Father GERMER-DURAND recording the discovery of new blocks of the conduit called "canal de Salomon" with the inscriptions (*centuria*) *Pomponi*, (*centuria*) *Severi*, (*centuria*) *Vitalis*, and (*centuria*) *Antion* (?).

KAB ELIAS. — Rock Sculptures. — In *S. S. Times*, October 18, 1902, Mrs. GHOSN-EL-HOWIE describes a rock-cut relief near Kab Elias, in Syria. A bull is clearly represented, and closer examination reveals a cow also. The writer believes that these figures are those of the great god and goddess of the Hittites. Under the tail of the bull there seems to be a lion or lioness. At a distance of more than a mile from the bull there is a second relief representing a draped and helmeted female figure. This may be Amurru, the wife of the god Hadad Rimmon.

PETRA. — A Place of Sacrifice. — In the *Mittheilungen und Nachrichten des Deutschen Palaestina-Vereins*, 1901, pp. 21–32 (13 figs.), GEORGE L. ROBINSON describes a sacred place on the top of a hill at Petra, which he thinks was the most important sanctuary of Edom. It is approached by steps cut in the rock. Two pyramidal “Massēben” or “Malsteine” are also cut from the native rock. The hill is crowned by a tower of Roman or Nabataean origin. A court 47×20 feet in size is cut smooth, and to the north of this is a shallow cutting about $28 \times 3\frac{1}{2}$ feet in dimensions. Most remarkable is a rectangular altar, 9×6 feet in size and 34 inches high, to the top of which four steps lead. A smaller round altar, a hollow resembling a grave, and a small pond or cistern are the remaining features of this remarkable rock-cut sanctuary. (Cf. *Am. J. Arch.* VII, 1903, p. 84.)

TAANACH. — A Canaanite Burg. — In the *Mittheilungen und Nachrichten des Deutschen Palaestina-Vereins*, 1902, pp. 13–16, Dr. SELLIN gives a brief account of his excavations at Taanach (Ta’annek), a day’s journey from Joppa. He has found a Canaanite castle which he dates as early as about 2000 B.C. It contained various images, altars, etc. Eight or ten columns of sacrifice, an Israelite necropolis, and an Israelite place of worship are the most important features of the discoveries. Later buildings afterward stood on the site. (Cf. *Biblia*, October, 1902, pp. 216–217.)

ASIA MINOR

THE PLAIN OF THE CAÿSTER. — Inscriptions. — In the *Revue des Études Anciennes*, IV, 1902, pp. 258–266, A. FONTRIER publishes eighteen Greek inscriptions from various places in the plain of the Caÿster. All are of late date, and for the most part sepulchral or votive. Two are in Latin as well as in Greek. One of these, from Kutchuk Katefkhes, reads *Imp. C]aesar | [Augu]stus | [fines] Dianae | [resti]tuit*.

COS. — The Temple of Asclepius. — Rudolf Herzog is proceeding with the excavation of the Asklepieum at Cos. The temple itself has been laid bare, and enough has been found to make its restoration possible, with the exception of the pediments. No traces of pediment-sculptures have come to light. No fragments of the colossal statue of the god have been found, but only several fragments of his snake. The much longer and more difficult task of excavating the temple precincts is in progress. It will not be possible to continue the work for long this year owing to the rains. Indeed, it will require, probably, several campaigns. (W. R. PATON, *Athen.* November 29, 1902.) The temple was 30 m. long by 17 m. wide, and at a later period was the site of a Christian church. (*B. Berl. Phil. W.* December 27, 1902.)

CYZICUS. — A Prytany List. — In *Athen. Mith.* XXVI (1901), pp. 121–125, TH. WIEGAND publishes another prytany list from Cyzicus. It is of

the eleventh year of the hipparch Chaireas, who, as is known from lists of his seventh and eighth years, was in office during the reign of Hadrian. The inscription shows the two later tribes, Σεβαστεῖς and Ἰουλεῖς, which probably contained the *cives Romani*, holding the prytany in common, and we know from other inscriptions that it was customary for the six earlier tribes to serve in pairs.

EPHESUS. — **The Austrian Excavations.** — In *Jh. Oesterr. Arch. I.* V, 1902, col. 53-66 (7 figs.), a report by R. HEBERDEY is reprinted from the *Anzeiger der phil.-hist. Classe der k. Akademie d. Wissenschaften in Wien*, March 5, 1902, No. VII. The streets of ancient Ephesus and the theatre have been investigated. A long street with colonnades is shown by an inscription to have been named from the emperor Arcadius (395-408 A.D.). Arrangements were made to light it with lamps. A second street crossed this, and a third street, also with colonnades, ran parallel to it. An inscription has shown that the real name of the so-called large gymnasium was *Thermae Constantinianae*. Between the atrium of the *thermae* and the *Arcadiane* (street of Arcadius) was an open court with colonnades on three sides. From the street it was entered by three doors. Opposite the central door was a semicircular *exedra* in the street colonnade. The open court was paved with mosaic, and fragments of colossal reliefs were found in it. The sides extending from the street to the *thermae* were curved. The court measured 40 m. by 37 m. The theatre was found to have been much altered in Roman times. A detailed publication of its remains is soon to appear. A relief found near the theatre represents the upper part of the Polyclitan Amazon. This, and some fine fragments of Ionic architecture, appear to have belonged to an altar. Of the inscriptions found, only two are published: one giving a list of names, the other recording a dedication by P. Rutilius Bassus Iunianus, whose father was clerk in 120 A.D.

The Boy with a Duck. — The more important "finds" made by the Austrian archaeologists in Ephesus are temporarily lodged for exhibition in the "Tempel" of the Vienna Volksgarten. The latest of these is a rediscovered masterpiece of Greek sculpture which originally stood in the splendid market-place of Ephesus. It represents a boy of two or three years old, sitting upon the ground and holding a duck with his left hand, and is supposed to have been a companion work to the 'Boy with the Goose,' by the sculptor Boëthus of Chalcædon, which was praised by Cicero and Pliny, but is only known through later copies. (*Athen.* October 18, 1902.)

ERESUS. — **Ritual Rules.** — In *Cl. R.* 1902, pp. 290 f., W. R. PATON publishes an inscription from Eresus, not earlier than the second century B.C., containing rules about entering a sacred precinct and a temple. Some of the rules define the period of impurity after childbirth, others forbid the wearing of shoes in the temple, the carrying of iron, etc.

LYCAONIA. — **Inscriptions.** — In Part II of 'A First Report of a Journey in Pisidia, Lycaonia and Pamphylia,' *J.H.S.* XXII, 1902, pp. 339-376, H. S. CRONIN publishes 149 grave inscriptions from Iconium and the vicinity, some new, others newly copied, and suggests emendations in a number previously published by himself, by Sterrett, and others. They are of Roman and Byzantine times, and one, of an exiled Moldavian king, as late as the sixteenth century. A new name, *οὐανγδαμόης*, is to be compared with the previously known *οὐανγδῆσσαν*. There is evidence of the very early spread

of Christianity, the first real Greek influence, in this region, and some questions of early church usage are raised. The site of Savatra seems to be fixed in a now deserted mass of ruins.

MILETUS.—**The Excavations.**—The excavations at Miletus were begun again in October by Dr. Wiegand as director, with the assistance of the architect, H. Knackfuss, and Dr. W. Kolbe. A market-place of immense size has been discovered on the south of the Bouleuterion, the assembly-place of the Council. A smaller *agora* was discovered some time ago on the northern side of the same building. The recently found market is bordered by a colonnade with double rows of marble columns, 14 m. in width. A series of large chambers, presumably sale rooms, has been laid bare. The entire length of the newly found market-place is not yet determinable; the breadth is about 120 m. The excavators are at present busy upon the site of the theatre. (*Athen.* December 20, 1902.)

PALANGAH.—**Hittite Monuments.**—In *C. R. Acad. Insc.* 1902, pp. 452-454 (plan), is a report of Mr. GRECARD, French consul at Siwâs, in Asia Minor, recording the discovery of two Hittite inscriptions and two small granite lions at Palangah, near Darende. One of the inscriptions is the longest Hittite inscription known. The characters are not cut in relief, but in intaglio. The inscription has been removed to Constantinople.

PERGAMON.—**Excavations in 1900, 1901, and 1902.**—*Athen. Mith.* XXVII, 1902, pp. 1-160 (8 pls.; 15 cuts), contains a report of the German excavations at Pergamon during 1900 and 1901. The report is in six chapters by different authors. I. 'Introduction' (pp. 1-6), by A. CONZE. The new excavations are conducted by Dörpfeld for the Archaeological Institute, instead of the Berlin Museum, with the aid of a special appropriation from the government. Work was carried on only in the months of September, October, and November each year. Beginning at the great southern gate in the wall of Eumenes, the course of the main street up the hill was followed, leading to the discovery of a large Agora of the royal period. From this point the street was traced to the southeast corner of the lower Gymnasium terrace, where was found a fountain and Propylon, through which passed the way to the public buildings on the terraces. Further study of the city wall led to the uncovering of three new gates, two on the northwest and one on the east. Search for fragments of the Great Altar had scanty results. A third edition of the *Führer durch die Ruinen von Pergamon* has been published. II. 'The Geology of the Region' (pp. 7-9), by A. PHILIPPSON. The greater part of the region is of volcanic origin, but there are also freshwater deposits of the lower Pliocene period, and limestone and marble belonging in part to the upper Carboniferous period.

III. 'The Buildings' (pp. 10-43), by W. DÖRPFELD. These are described under seven heads: (1) *The southern gate of the city*, already described in part in *Abh. Berl. Akad.* 1901, pp. 5 ff., has been fully cleared. The road from outside enters the courtyard of the gate by a door in the side wall and leaves it by another door in the same wall but opening inside the city wall. On the opposite side of the court was a colonnade which may have contained a fountain. (2) *The main street of the city*, which led by easy grades (1:9) and many windings to the upper city and the Acropolis, was paved with blocks of trachyte, below which are the drains and earthenware pipes for drinking-water. The numerous cross streets have not yet been traced.

(3) *The second Agora* was a large court surrounded by colonnades from which opened rooms of varying size. Owing to the slope, the southern and eastern sides were high above the level of the street and all that remains are basements opening not on the court, but on the street. On the south side in front of these lower rooms was a colonnade, and it is probable that in the Agora itself the south side did not contain rooms, but a double row of columns, thus enabling the frequenters of the market to enjoy the winter sun and the fine view. Three large chambers on the west side are so well preserved that they have been roofed in and fitted up as a local museum for the exhibition of objects not sufficiently valuable to remove. On the north and west sides of the Agora there are remains of a second tier of rooms above the first. The Agora was provided with water from a rock-cut cistern by a tunnel hewn rather unskilfully in the rock. Probably in the fourth century, a Christian church was built in the court of the Agora. (4) *The buildings in the neighborhood of the Agora* are not fully described, as they have been only partially excavated. (5) *The city fountain* lies at the upper end of the street, close to the towers of the mediaeval fortification. It was a basin 21 m. long and 3.15 m. broad, with walls on three sides and a stone breasting and columns across the front. A further row of twelve columns inside was needed to support the roof of stone slabs. At the west of the fountain was a quadrant-shaped structure, seemingly a propylon, from which two doors and steps led to upper terraces as yet unexplored. (6) *The three new gates* are described and illustrated. (7) On the theatre terrace a portion of the great stoa was cleared, leading to the discovery that it was not three stories high, as Bohn supposed, but five. The modifications of the reconstruction are to be published elsewhere.

IV. 'The Inscriptions' (pp. 44-151), by H. VON PROTT and W. KOLBE. These are numbered in continuation of the series in *Athen. Mitth.* XXIV, 1899, pp. 164-200. The public documents are for the most part fragments, but two are of great interest. No. 71 is the upper part of a slab containing, in four columns, a law concerning the *Astynomi*, which seems to date from the time of the kings, although the inscription is probably of the time of Trajan or Hadrian. Its provisions relate to the removal of unlawful obstructions from the streets and public places; the repair of streets, which was the duty of the property owners; the repair and use of party-walls; and the supervision of the public fountains, at which it was forbidden, under severe penalties, to water cattle or to wash. No. 72 is an edict, apparently of Hadrian, in which are regulated the disputes between the tradesmen and the public bank, which alone had the right to change money. The dedications (Nos. 73-95) are of little importance. No. 94 is in Latin to Julia Domna, the mother of Caracalla. Nos. 96-106 are honorary, and No. 102 contains mention of the *Πασπαρείται*, who seem to have been worshippers of Apollo Pasparios, mentioned by Hesychius. Nos. 107-112 are fragments from buildings. In 133 B.C. the rights of citizenship were extended to a large number of residents, and their names were inscribed on the walls of a building on one of the terraces above the Agora. Nos. 113-144 are fragments of these lists, which enable a complete list of the tribes of Pergamon to be drawn up for the first time. Nos. 145-160 are fragments of ephebic lists, and Nos. 161-178 sepulchral. Then follow miscellaneous inscriptions (Nos. 179-189), *graffiti* (190-194), and stamps on utensils.

V. 'The Miscellaneous Objects' (pp. 152-159), by H. THIERSCH. The best piece of sculpture found is the head of Alexander, *Ant. Denk.* II, 48, but of great merit is a torso wearing a cuirass, which shows distinct connection with the style of the Great Altar. The other sculptures are of little value. Many terra-cottas of the usual Hellenistic types were found, as well as lamps, both Hellenistic and Roman, and countless potsherds. The latter seem to be largely of local manufacture, and under systematic treatment should add much to our knowledge of Hellenistic pottery.

VI. A brief note (pp. 159-160) by DÖRPFELD gives an account of the results of the campaign of 1902. The Agora was completely cleared. The Propylon was found to lead on the west to a terrace containing part of a gymnasium, probably that of the boys, and on the north by a vaulted staircase, to another terrace also belonging to a gymnasium, where was a badly damaged Corinthian temple, the walls of which were covered with inscriptions. On a third terrace lay the great gymnasium of the young men, erected in Roman times and already identified by Humann, but which will require several seasons for its excavation. (Cf. B., *Berl. Phil. W.* December 27, 1902.)

PONTUS.—**New Inscriptions.**—In *R. Ét. Gr.* XV, 1902, pp. 311-335, FRANZ CUMONT publishes 54 inscriptions from Pontus, copies of which were sent him by Father GIRARD, professor in the Jesuit college at Tokad. The inscriptions are for the most part Greek epitaphs of late date, both pagan and Christian. A few are metrical. No. 36 is a small fragment of the apocryphal letter of Jesus to King Abgar of Edessa. No. 53 is a milestone of Gordian III, marking the sixth mile on the road from Neocaesarea to Comana. A few inscriptions are votive.

SAMOS.—**The Heraeum.**—In *Berl. Phil. W.* November 22, 1902, CHR. BELGER reports that the Greek excavators at Samos have found twenty bases of columns which were arranged in two rows along the sides of the temple of Hera. At the ends there were three rows. At the north-west corner of the temple a great altar built up in steps is being excavated. In the foundations of the marble temple fragments of an earlier building of poros stone are found. The marble temple is then probably not the temple built by Rhoecus and Theodorus, but a later edifice. The most important result to be hoped from the excavations is the discovery of the remains of the early buildings. In *Athen.* December 6, 1902, the Munich *Allgemeine Zeitung* is quoted as authority for the statements that Kavvadias expected to stop excavations in December and resume them in the spring, that the temple was decastyle, and that the east front (54.5 m. long) and the north side (109 m.) had been discovered. In *Chron. d. Arts*, November 22 and 29, 1902, S. REINACH gives a brief description and history of Samos and the Heraeum, with an account of the investigations and discoveries hitherto made on the island.

TARSUS.—**The Site and Vicinity.**—In *Athen.* December 6, 1902, W. M. RAMSAY describes the site and the vicinity of Tarsus. The city lay at modern Tarsus, some eleven miles up the Cydnus. The harbor was the lake about four to six miles south of the city. The course of the river was changed by Justinian after a flood. Few ancient monuments now exist at Tarsus. The sites of Anchiale, Zephyrion, and Kyinda are determined.

TRALLES. — **Important Sculptures.** — In *C. R. Acad. Insc.* 1902, pp. 284–287, S. REINACH describes briefly some works of sculpture found in 1902 at Tralles and now in the museum at Constantinople. The first is a nymph half draped, the torso being nude. The head is lacking. In the treatment of the nude and of the drapery the influence of a Greek model not far removed from the Aphrodite of Melos is evident. The second is an almost intact statue of a youth, evidently an athlete, as his ears are swollen from blows. He is wrapped in a large mantle and leans against a pillar, resting after exercise. The head appears to belong to the time of Scopas, and the statue may be an Attic original of the second half of the fourth century B.C. The third is a canephorus of the archaic Ionic type, but not executed before the second century B.C. It is an exact replica of a statue, which lacks the head, found at Cherchell. From the two copies the entire work can be reproduced. The archaizing original must have been a famous work. Various other sculptures were found, among them a beautiful female head of the period before Praxiteles, which betrays imitation of the Amazon of Polyclitus. (See also A. CONZE, *Arch. Anz.* 1902, pp. 103–104; 1 fig.)

Inscriptions. — In *Athen. Mith.* XXVI, 1901, pp. 237–240, are published seven fragmentary inscriptions from Tralles. Five are honorary and two seem sepulchral. It is added that the inscriptions published by KONDOLEON in *R. Ét. Gr.* (1901, pp. 303 ff.) were all known through earlier publications.

SCYTHIA AND THRACE

CONSTANTINOPLE. — **Euripides before Dionysus.** — In *C. R. Acad. Insc.* 1902, p. 319, S. REINACH describes briefly a relief acquired by the museum at Constantinople. It represents Euripides seated in a chair, receiving, in the presence of Dionysus, a tragic mask, which is offered him by a Muse named *Skene*. The relief is “Neo-Attic,” of a time about the beginning of the Roman Empire.

The Museum. — In *Records of the Past*, I, 1902, pp. 291–304, is an article by ARTHUR E. HENDERSON on the Imperial Ottoman Museum at Constantinople. The article is illustrated by 19 photographic reproductions, nearly all of which represent monuments in the museum.

THESSALONICA. — **A Colony in the Second Century.** — In *Berl. Phil. W.* July 26, 1902, P. N. PAPAGEORGIOS publishes a Greek inscription on a column now in the marble casing of a wall in the eastern part of Salonichi. The inscription, which is dated 145 A.D., mentions the *colonia Thessalonica*, which proves that the town had the rank of a colony at that time.

GREECE

ARCHAEOLOGY IN GREECE IN 1901–02. — **At Athens.** The work of strengthening the Parthenon was brought well toward a close and the rebuilding of portions of the Erechtheum begun. The cella of the temple at **Bassae** has been excavated and rebuilt at the same time, and the restoration of the Lion of **Chaeronea** is at least projected. Diving for sunken treasures off **Anticythera** has been discontinued, but the bronze Hermes has been restored and is now on exhibition. The Central Museum at **Athens** has come into possession of Mr. Carapanos's valuable collection of bronzes from Dodona and archaic terra-cottas from Corfu, and also now exhibits a series of early vases from Phylakopi, Melos.

Mr. Evans's "Minoan" excavations at **Cnossus** are as productive of marvels as ever, chief among them being, perhaps, the discovery, within the palace, of an actual shrine of the Double-axe, of late Mycenaean period, with all the cult objects. A miniature terra-cotta dove-temple was found in the pre-Mycenaean stratum. Among the frescoes are scenes from circus shows or bull-fights, with boy and girl performers, and a view of a street showing houses of two or three stories with masonry, woodwork, and plaster plainly distinguished, and even windows with four or six panes, perhaps of oiled parchment. There are some marvellous specimens of the goldsmith's art, and a series of jointed carved ivory figurines of great interest. There are many fresh inscribed tablets, the subjects of which at least are evident, while some linear characters on a Mycenaean vase and inscriptions written inside of cups are wholly new. Underneath the Minoan palace is a whole system of chambers and magazines of an earlier palace, with remains of Kamarais pottery of extraordinary delicacy and beauty. Fragments of Liparite obsidian show there was commercial intercourse between Crete and the Italian islands in the third millennium B.C. Even beneath this stratum there are the remains of an earlier, neolithic settlement from which numerous small objects have been obtained. The area of the Minoan palace has not yet been defined and the search for tombs must be renewed. The work of the British School at **Palaiokastro**, a deserted bay of eastern Crete, has brought to light an important Mycenaean town. The houses have Kamarais and Cnossian, but not strictly Mycenaean, pottery. Much interest attaches to the clearly seen plans of the houses, which had megara, impluvia, bath-rooms, upper stories, etc. A series of cemeteries gives much information as to local burial customs at various epochs. There was a practice still surviving in the region of disinterring the bones after a period of decomposition, and preserving them in coffers, or depositing them in large mingled masses. At **Phaestus**, remains of a palace of the Kamarais period, destroyed by fire, are found beneath the present structure, itself pre-Mycenaean. In a summer residence a few miles away, the rooms seem to have been left undisturbed since the flight of the owner, and they contain many minor objects and works of art which will be most instructive.

The season at **Corinth** has brought to light a late Hellenic stoa, a Hellenic bouleuterion, a fifth-century Greek stoa, several water conduits, an abundance of archaic pottery, and some sixth-century inscriptions. A museum has been erected here, and one also at **Delphi**. At **Argos**, on the hill Aspis, a member of the French School has excavated pre-Mycenaean, Mycenaean, and Greek remains of buildings and pottery. At **Leucas**, the search for Homer's Ithaca has revealed a considerable prehistoric settlement and an ancient terra-cotta conduit which may be the *τυκτὴ πηγὴ* of the *Odyssey*. In **Thessaly**, Dr. TSOUNTAS finds further prehistoric remains, including a megaron with opisthodomus. Halmyros will be the place of deposit for Thessalian finds. In a hillside cemetery in **Thera** a remarkable series of graves shows how the various types of shaft and chamber tombs, tholos-tombs, etc., are related, and are developed from a primitive attempt to shelter the burial offerings. (R. C. BOSANQUET, M. N. TOD, *J.H.S.* XXII, 1902, pp. 378-394.)

Work of the Greek Archaeological Society. — In the *Πρακτικά* for 1901 (Athens, 1902) the work of the Greek Archaeological Society in 1901

is recorded. A general statement is given by P. KAVVADIAS, pp. 9-19. The Society maintained its activity in establishing local museums and in protecting and preserving ancient monuments. Excavations were carried on at eleven different places: three in **Athens**, where the peribolus wall of the Olympieum was examined and restored (G. NIKOLAÏDES, pp. 29-30), the excavation of the stoa of Attalus was almost completed (K. D. MYLONAS, pp. 31-32), and the earth near the Propylaea at the western end of the Acropolis was cleared away; at the cave of Pan on Mt. **Parnes**; at **Thermus**; at **Megalopolis**; at **Dimini** and **Sesklo** in Thessaly; at **Chalcis**; at **Mycenae**; and at **Epidauros**.

The Society has in view the following works: (1) The restoration of the temple at Phigalia. (2) The rebuilding of the lion of Chaeronea, from the fragments on the ground. (3) The thorough cleaning and largest possible restoration of the Erechtheum. (4) The complete excavation of the Olympieum at Athens. (5) The completion of the excavations now in progress, especially at the Heraeum of Samos. (6) The complete removal of the rubbish heaps from the walls of Mycenae. When these undertakings are completed, an Archaeological Congress is to convene at Athens. (*B. Berl. Phil. W.* December 27, 1902.)

ARGOS. — Excavations. — The first season's excavations at Argos conducted by Mr. Vollgraff have uncovered the ancient citadel, with walls of various epochs. A bouleuterion, a royal palace, five beehive tombs, one of which is still adorned with paintings, cisterns, a small temple of the classical period, inscriptions relating to a sanctuary of Apollo, various terra-cottas, vases, statuettes, architectural fragments, etc., have been found. The remains of the "Mycenaean" period are the most important. (*R. Arch. XLI*, 1902, pp. 429 f. from *Chron. d. Arts*.)

ATHENS. — An Archaic Statue. — In *Ἐφ. Ἀρχ.* 1902, pp. 44-50 (2 pls.; 1 plan), P. CAVVADIAS publishes an archaic statue found in 1900 at a place called Βολομάνδρα, near Κουβαρά-Καλύβια, in Attica, and now in the National Museum at Athens. The statue represents a nude youth and is the seventh example of the "Apollo type" in the museum. The place of its discovery is an ancient necropolis. This type was an "objective" representation of a man, and might be used as a funeral monument, a commemorative statue, or a votive offering. If so designated by an inscription, it might represent a god. Similarly, such female figures as those found on the Acropolis at Athens might be used for various purposes, but in themselves represented merely a woman, not any definite person. Such statues men offered to a god merely as ἀγάλματα, objects of delight. The newly published statue belongs to about the middle of the sixth century B.C. The proportions are slender, though the shoulders are broad. It shows special affinity with the statue from Melos and the one from Thera, but is a finer piece of work than even the "Apollo" of Tenea. A peculiar detail is the treatment of the hair above the forehead. Here the locks do not curl, but are turned up over the band (ταυρία) and end in points like tongues of flame.

The Building of the Erechtheum. — In *Athen. Mitth.* XXVI, 1901, pp. 223-234, W. KOLBE publishes a new fragment of the inscription relating to the building of the Erechtheum, *C.I.A.* I, 324, which though fragmentary shows that the archon's name was Euctemon, and that consequently Kirch-

hoff was right in assigning the document to the year 408-407 B.C. This leads to a new examination of the whole series of fragments with a view to determining their probable order. The result is to confirm the arrangement already divined by Kirchhoff. The accounts relate to work on the north wall, which was completed early in 407, the east porch, and the ceiling and decorations of the interior. In the latter part of the year, the work seems to have been pushed with great energy. The original inscription was in nine columns, engraved on a large central slab 0.92 m. high, with a smaller slab on the top and on the bottom.

Architectural Decoration of the Erechtheum.—In removing some walls behind the Erechtheum fragments of the architectural decorations of that building have been found. (*Athen. Mitth.* XXVI, 1901, p. 235.)

A Fragment of the Tariff of Diocletian.—In 'Εφ. 'Αρχ. 1902, pp. 11-16, ROBERTO PARIBENI publishes a fragment of Diocletian's edict regulating prices (*de rebus venalibus*). The fragment is in the epigraphical museum at Athens (No. 2078), and although the place of its discovery is not recorded, it was probably found at Athens. It contains in imperfect condition lines IX, 5 to X, 1a in the edition of Blümner and Mommsen (Berlin, 1893). The last five lines are new in the Greek text, but were already known in Latin. The peculiarities of the new fragment are carefully noted.

Discoveries on the Slope of the Acropolis.—Further results of the German excavations on the west slope of the Acropolis are published by C. WATZINGER, *Athen. Mitth.* XXVI, 1901, pp. 305-332 (21 cuts). This article is devoted to the miscellaneous objects, including sculpture, found outside of the precincts of Dionysus and Asclepius. The discovery of much unfinished sculpture, for the most part of little value, indicates the presence of workshops in this quarter of the ancient city. One group, in which only the figure of Dionysus has been worked out, is evidently from the same original as the statue in Venice (Dütschke, *Ant. Bildw.* V, 149). Interesting is a "Hellenistic" relief, representing a peasant at work in the field. The remains of household furniture from the Roman period are scanty and unimportant. Five tiles with palmette decorations in relief and the names of the makers are described. The remaining monuments are classified under (1) Sculpture, comprising fourteen pieces, chiefly heads, among which are two Roman portraits, probably of Julia, daughter of Augustus, and of the elder Agrippina. (2) Reliefs; five in number, one of which, representing an adonit before a youthful mounted hero, is of interest as an addition to the small number of certain Attic heroic reliefs of the Greek period. (3) Varia, including five numbers. Among these are an alabaster statuette of Tyche (?), a rock-crystal group of Heracles and the lion, and a singular terra-cotta male head of life-size, which was found in a house with a number of terra-cotta moulds and fragments of statuettes, and has been interpreted by Wolters as the guardian daemon of the pottery.

Gift of the Carapanos Collection.—The important collection of bronzes, terra-cottas, and other objects, found by Mr. Constantine Carapanos, has been presented by him to the National Museum at Athens. The collection, the most important part of which comes from Dodona, is briefly described by R. B. RICHARDSON in the *Independent*, August 28, 1902.

Meetings of the German Institute.—At the open meetings of the German Institute in Athens during the winter of 1901-02, the following papers

have been presented: December 9, Winckelmann's Day: W. DÖRPFELD, 'Report of the Work of the Institute during 1900-01'; A. WILHELM, 'The Oldest Greek Letter'; W. DÖRPFELD, 'The Excavations at Pergamon during 1901.' December 23: G. SOTERIADES, 'Monuments and Inscriptions of Thermon'; W. DÖRPFELD, 'Excavations in Leucas during the Summer of 1901.' January 2: H. VON PROTT, 'The Cult of the Attalidae'; H. SCHRADER, 'A Statuary Group of the Eleusinian Gods.' January 22: W. DÖRPFELD, 'The Peloponnesus in the Mycenaean Age'; H. THIERSCH, 'The Excavations at the Temple on Aegina.' February 5: W. DÖRPFELD, 'The Channel between Ithaca and Leucas, and the Temple of Aphrodite Aenaeas'; W. KOLBE, 'The Astynomi-Inscription from Pergamon.' February 19: H. VON PROTT, 'Greek Epigrams'; H. SCHRADER, 'Pediment and Frieze of the Hekatompedon.' March 5: A. WILHELM, 'Inscriptions from Athens'; W. DÖRPFELD, 'Troy in Reality and in Homer.' March 19: E. PFUHL, 'Grave-reliefs in Alexandria'; W. DÖRPFELD, 'New Excavations in Leucas.' April 2: W. DÖRPFELD, 'Excavations at Leucas'; W. KOLBE, 'The Phylae of Pergamon'; H. SCHRADER, 'The Great Altar of Pergamon.' (*Athen. Mitth.* XXVI, 1901, p. 428.)

CHALCIS.—**Inscriptions.**—In 'Εφ. Ἀρχ. 1902, pp. 29-42, G. A. PAPA-BASILEIOS publishes four inscriptions from Chalcis. The first is a fragment of a stone inscribed on both sides. On one side are rules prescribing the kind of sacrifice to be offered to each of the gods and heroes worshipped at Chalcis as well as the proper manner and time for sacrificing. On the other side the parts of the offerings which are to be taken by the priests and officials are mentioned. The inscription is very fragmentary. The second inscription is also fragmentary. It seems to have been a dedication to Isis. The third is a dedication to Artemis Eileithya; the fourth reads simply *Ἀνσίμαχος Ἀνσίμαχον χαίρε.*

Excavations in 1901.—In the Πρακτικά for 1901, pp. 43-45, G. A. PAPA-BASILEIOS reports on excavations at Chalcis in 1901. Many graves were opened. In these were numerous vases, some of which had red figures on a white ground, and a number of leaves of gold. On one grave was a stone siren of Roman date. In a cave were found various indications of human occupation, among them fragments of pottery of very early ("Cycladic") times and a rude marble idol. In the church at Ἄνω Βάθεια is an inscribed slab; but as the slab forms the altar, only three words of the inscription (ΑΗΤΟΙ ΑΡΤΕΜΙΔΙ ΑΠΟΛΛΩΝΙ) could be read.

CORINTH.—**The American Excavations in 1902.**—In the *Nation*, July 14, 1902, R. B. RICHARDSON gives the chief results of the excavations carried on from the beginning of March to June 14, 1902. A long Greek stoa, over 100 m. in length, was found and partially excavated at the south side of the temple hill. It had Doric columns at the front and an interior row of Ionic columns. Eighteen Roman vaulted chambers were excavated. A second Greek stoa, even larger than the first, but very ill preserved, was found further east. Behind the Greek stoa was a Roman stoa, standing higher up the slope. Near the southeast corner of the hill great quantities of Corinthian and "Protocorinthian" pottery, terra-cottas, several inscriptions (some of very early date), and two hundred terra-cotta lamps of dates from the sixth century before to the fifth century after Christ, were found. A deep trench dug in the theatre from what appeared to be the centre of the

orchestra to the middle of the stage building laid bare many walls which can be understood only after more complete excavation. Here, too, the best marble head yet found at Corinth was unearthed. On the whole, this year's results have been most encouraging.

CRETE. — CNOSSUS. — Excavations in 1902. — The fresh campaign of excavation was opened on February 12, 1902, and continued till the end of June; as many as 250 workmen being constantly employed for a large part of that time, including over a score of carpenters and masons. Owing to the constant need of supports for the upper stories, the unexpected extension of the Palace on the eastern side, and the vast masses of earth that had to be removed on one part of the site, the work has been arduous and costly beyond all expectation, but the discoveries made have not fallen short in importance of those of the preceding years. Mr. Evans was assisted as before by Dr. Duncan Mackenzie in directing the works, and by Mr. D. T. Fyfe on the architectural side.

The greater part of the Palace, embracing an area of about four and a half acres, has now been uncovered. Important new rooms were uncovered adjoining the halls and "grand staircase" excavated in 1900, and it has been possible to preserve a great part of the upper story throughout the whole region. A very interesting feature was the complete system of drainage, including latrines with flush-pipes, and a succession of stone shafts descending from the upper floors to a network of stone ducts beneath the pavement of the lower rooms, large enough for a man to make his way along them. Another highly interesting feature of this part of the building was a shrine belonging, in its existing state, to the late Mycenaean period, with the cult-objects and idols in place. A painted clay figure of a goddess, cylindrical below, bore a dove on her head. The central cult-objects seem to have been double axes, rising between two pairs of sacral horns wrought in stucco. Each of the latter showed the socket for the handles of the cult-object between the horns. A small double axe of steatite lay against one pair of horns. A miniature Pillar-Shrine of the Dove-Goddess in painted terracotta was also found, belonging to the pre-Mycenaean period.

Fresh fresco paintings were discovered, including one of a lady in a very modern jacket; dolphins and other fish; and naturalistic foliage and lilies. Fragments, previously found and now put together, give exciting scenes from the Bull Ring, in which girls as well as male toreadors took part. Very beautiful ivory statuettes also seemed to represent similar figures in violent action. Further large deposits of tablets inscribed with the linear prehistoric script came to light, mostly referring to the royal inventories and accounts, and concerning the armory, granary, and other departments — many of them dealing in percentages. Clay cups were also found with ink inscriptions, a new departure in the prehistoric script.

The exquisite ivory figures of youths showed the "art of Daedalus" in its highest perfection, displaying naturalistic details not found again in such work till the age of the Italian Renaissance. Another extremely interesting find was the remains of a large mosaic of porcelain plaques, many of them representing houses, so that a whole street of the "City of Minos" as it existed about 1500 B.C. could now be reproduced. Here, too, were strangely modern features, — houses of three stories, some with two doors, and showing windows with four or six panes, — oiled parchment having perhaps been

used in place of glass. The whole seems to have formed part of a large design showing scenes of peace and war analogous to those of Achilles' shield.

The palace was found to climb down the eastern slope of the hill to a point about 80 m. below the northern entrance, the lowermost terrace having been supported by a quadruple line of wall. On the slope underneath the later Mycenaean Palace were found extensive remains of the magazines of what seems to have been an earlier royal dwelling going back into the third millennium B.C. In these were found beautiful painted vases, many of them of eggshell-like fabric, and some embossed in imitation of metal work. The high civilization of the kings of Cnossus is thus carried back to about 2500 B.C.

Below this again, fresh explorations were made of the deep Neolithic stratum which underlies this whole site. These explorations were productive of a fresh harvest of stone implements, pottery, and primitive images of clay, marble, and shell.

The excavation of the southeast corner of the palace has still to be completed, and certain works of delimitation must be carried out in other directions. The lower strata of the palace have also to be explored at several points, and continued researches into the Neolithic deposit are also desirable, as well as the examination of some neighboring buildings, and a renewed search for tombs. Unfortunately, as already stated, the total amount that the Cretan Exploration Fund—including the grant from the British Association—was able to contribute toward the year's expenses has again fallen far short of what the explorer has been called on to expend. (*Circular of the Cretan Exploration Fund*, December, 1902.)

CRETE.—PALAEOKASTRO.—Excavations in 1902.—The plain of Palaeokastro lies north of Zakro and northeast of Praesus. There seems to have been no large settlement here from Mycenaean times until the middle of the nineteenth century; but in that early age it was one of the principal centres, perhaps the capital, of Eastern Crete. The excavations were rewarded by the discovery of a Mycenaean town extending over an area of at least 500 by 300 yards, and of cemeteries which throw new light on the burial customs of the earliest inhabitants.

The largest of the houses which were examined lies inland, in a group of what appear to be spacious upper-class houses; they are constructed partly in the "megalthic" style, characteristic of the Mycenaean homesteads so common in the limestone districts of Crete, partly in regular ashlar masonry; the upper story, where one existed, was of brick. The plan of this house is perfectly intelligible, and in some respects anticipates that of the Greek house of classical times. In all, thirty-six rooms were excavated here. The house was originally one-storied, but later an upper story was added in brick, with two staircases leading to it, and some of the ground floor rooms were converted into magazines, one of which has a plaster floor painted in colors, and a stone bench against the end wall. This and an adjoining chamber yielded over 500 vases. Among the smaller "finds" are a well-preserved tablet inscribed with characters in a linear script nearly related to that of Cnossus, a pair of "sacred horns" in stucco, and jars containing wheat and two kinds of pease.

Still more important results were obtained in the cemeteries. Hitherto we

were very imperfectly informed as to the method of sepulture practised by the Cretans of the Kamarais period; and graves containing Kamarais pottery were practically unknown. Of the "beehive tomb," the typical tomb of Mycenaean times on the mainland, only one example was discovered. As a rule, the Mycenaean inhabitants seem to have laid their dead in earthenware *larnakes* grouped in small family burial-places near their homesteads. These had contained not complete corpses, but bones which were removed from the earth when time sufficient to decompose the body had elapsed after the original interment. A similar custom still prevails in the island.

A still older form of this practice was illustrated by a very remarkable enclosure discovered on the ridge which cuts the town-site in two. It is a rectangle measuring twenty-seven feet by thirty-two, enclosed by a wall of rude limestone blocks, and subdivided by similar walls into five parallel compartments, within which were packed skulls, bones, and vases, principally cups. The date of the deposit is given by the vases, many of which are good examples of Kamarais ware. The bones were in heaps or bundles, not laid in their natural order. Sometimes the principal bones were formed into a kind of bed on which several skulls were laid. A second and apparently similar bone enclosure has been discovered and will be excavated next spring. (*Circular of the Cretan Exploration Fund*, December, 1902. Cf. R. C. BOSANQUET, *Biblia*, 1902, pp. 278-282; reprinted from *Man*.)

CRETE. — PHAESTUS. — The Necropolis and a Palace. — In February and March, 1902, the Italian archaeologists continued their investigations in the necropolis of Phaestus. Excavations were conducted at several points, resulting in the discovery of several tombs, containing mediocre vases of geometric decoration. The native superintendent of antiquities excavated twelve tombs, nearly all of the common *θόλος* type, containing a rich equipment of bronze vases, swords, mirrors, etc., and excellent examples of terra-cotta vases representing the transition from the Mycenaean to the geometric period. (G. GEROLA, *Rend. Acc. Lincei*, 1902, pp. 318-333; plan; 5 figs.) In May and June, 1902, the excavation of the palace on the third acropolis was completed, and further exploration of the necropolis brought to light another *θόλος* tomb. In the suburb of Haghia Triada a small Mycenaean palace was partially excavated, showing a plan and methods of construction like those of the palace on the acropolis of Phaestus. There is a small *μέγαρον* surrounded by other rooms; also two sanctuaries, containing votive offerings. Five tablets were found, inscribed with Mycenaean characters, and more than four hundred pieces of clay stamped with a seal and with letters that will be valuable for the study of primitive Cretan writing. Several stone vases were found, including one of black steatite, with figures in relief, — a masterpiece of Mycenaean art. (F. HALBHERR, *Rend. Acc. Lincei*, 1902, pp. 433-447.)

DELOS. — The Last Campaign of Excavation. — In the *Revue des Études Anciennes*, IV, 1902, pp. 303-305, F. DURRBACH gives a very brief summary of the excavations at Delos, in which he investigated especially the portico or agora which he calls the Tetragon, a space about 40 × 50 m. in area, bounded on three sides by colonnades, on the fourth by the wall of the "small portico." Among inscriptions discovered one of the most interesting gives a list of the twenty-three *πομπόστολοι* appointed by the priest of Zeus Polieus. A more detailed account is to appear in *B.C.H.*

DIMINI.—**A Tomb and a Prehistoric Settlement.**—At Dimini, near Volo, Staes has excavated a Mycenaean beehive tomb, which had, however, been previously plundered, and therefore yielded only a few small objects. On a hill above the tomb was a prehistoric settlement in which were found flint knives and fragments of vases with geometric decoration, belonging to a local Thessalian species hitherto unknown. Other points in the neighborhood were investigated. (B. STAES, *Πρακτικά*, 1901, pp. 37–40. Cf. *Athen. Mitth.* XXVI, 1901, p. 237.)

EPIDAUROS.—**The Gymnasium.**—In the *Πρακτικά*, 1901, pp. 49–51 (2 pls.), P. KAVVADIAS publishes plans and a reconstruction of the gymnasium at Epidaurus. The upper walls were of crude brick, the lower parts of stone. The building was erected in Hellenic times. Later it became ruinous and the propylaea was changed into the temple of Hygieia, while an odeum was built in the large court.

ERETRIA.—**Tombs and their Contents.**—In *Athen. Mitth.* XXVI, 1901, pp. 333–376 (5 pls.; 12 cuts), K. G. VOLLMOELLER describes in great detail two chamber tombs, containing funeral beds, near Eretria. The first, in a tumulus on the road to Chalcis, was opened by peasants in 1897, and a considerable part of the contents is now in the Boston Museum of Fine Arts. At the top of the tumulus later investigation brought to light a core of crude brick surrounded by a wall, which seems to have been the foundation of a monument. The walls of the chamber were covered with a very fine stucco, on which were paintings of garlands and small objects, represented as hanging from two rows of bronze nails. Within were two couches and three “thranoi” of rather coarse marble. All were made in two blocks, of which the upper served as a cover to the lower, which was hollow and contained the funeral urns. The decoration of the furniture shows the characteristic volutes which appear in the early Ionian art and continue through four centuries. The inscriptions showed that the tomb was used for three generations, and that the couches contained the ashes of men, the “thranoi” of women. Among the objects found in the tomb were terracotta Erotes, clay shields highly colored and bearing decorations in relief, and a number of gold ornaments, among them the ring in Furtwängler, *Griech. Gemmen*, pl. lxvi, 4. The other tomb, to the east of Eretria near Vathia, was also plundered by its discoverers, and no trace of its contents has yet been found. It contains two couches of poros, in which the forms of the cushions and coverings are carefully reproduced and highly colored in the same brilliant stripes which are found in the modern Greek blankets. The legs represent turned wood plated with bronze, of a type which is common in Assyrian and Persian monuments, but does not appear in Greek art before the Macedonian period. For a full discussion of this whole class of monuments, the author refers to his dissertation, *Griechische Kammergräber mit Totenbetten*, Bonn, 1901.

MEGALOPOLIS.—**A Mosaic.**—In Megalopolis, in a ruined building believed to be a gymnasium, there has been found a large mosaic, in one corner of which is a representation of the goddess Megalopolis, wearing on her head a crown with three turrets and holding a cornucopia filled with fruit. On the rest of the mosaic are birds and animals. Other ruins were partially investigated. (M. A. KAVALIERATOS, *Πρακτικά*, 1901, pp. 45–48; cf. *Athen. Mitth.* XXVI, 1901, pp. 236–237.)

MYCENAE. — A Polychromatic Head. — In 'Εφ 'Αρχ. 1902, pp. 1-10 (2 pls.; 1 fig.), CHR. TSOUNTAS publishes a head found at Mycenae in 1896. It is somewhat under life size. The material is stucco. Color is freely used, the hair, the eyebrows, and outlines of the eyes being black, the lips, a band about the forehead, the lines marking the inner part of the ear, and four ornaments on the cheeks, forehead, and chin being red, and the diadem worn on the head blue with lines of black. A necklace consisted of alternate red and blue beads. The diadem and band are identified with the Homeric ἄμπυξ and ἀναδέσμη respectively. The ornaments on the face show that tattooing or painting the face was or had been in vogue when the head was made. That such a custom existed before and after the Mycenaean times was already known. The head was originally part of a statue, probably of a sphinx. In style it is rude, but fresh, not a product of conventional rules. In some respects a small lead image from Κάμπος is its nearest analogy.

Work in 1901. — In 1901 the removal of the earth thrown out in early excavations was continued. The discoveries made were of little interest. Among the most interesting are an engraved gem and a gold chain. (CHR. TSOUNTAS, Πρακτικά, 1901, p. 42.)

MT. PARNES. — The Cave of Pan. — In the cave of Pan on Mt. Parnes a number of vases and other small objects have been found imbedded in thick deposits of lime. Worthy of special mention is a gold ring containing a stone, on which a bee is engraved. (A. N. SKIAS, Πρακτικά, 1901, pp. 32-33; cf. *Athen. Mitth.* XXVI, 1901, p. 236.)

SESKLO. — A Prehistoric Acropolis. — At Sesklo, between Volo and Velestino, about one-third of a prehistoric acropolis was excavated in 1901. It belongs, like that at Dimini, to a pre-Mycenaean period. Objects found were pottery, stone and bone arms and utensils, primitive marble and clay idols, two clay seals, a gold ornament, and remains of food. (CHR. TSOUNTAS, Πρακτικά, 1901, pp. 41-42.)

TENOS. — Temple of Poseidon and Amphitrite. — The French School has discovered the temple of Poseidon and Amphitrite on the island of Tenos. The foundations, about 100 m. from the sea, are 16 m. long by 12 m. broad. On the east and west ends are many steps leading to the temple. The excavations have yielded many fragments of sculptures, chiefly sea-monsters, and inscriptions. The sacred enclosure evidently covered a large area and contained many buildings, including a bath and rooms for the accommodation of visitors. (B., *Berl. Phil. W.* December 27, 1902.)

THERA. — Further Excavations and Discoveries. — In June, 1902, Hiller von Gaertringen returned to Thera to complete the excavations on that island. Some important inscriptions were found, including a fragment of a law of the fourth century B.C., and a decree of the Bacchistae in honor of the Egyptian commander, which gives valuable information as to the organization of the Egyptian garrison in the second century B.C. Especial attention was given to the plans of the private houses, and though but little of architectural value was gained, much light was thrown on the history of the city. Many archaic rock inscriptions were found on almost inaccessible cliffs, where they seem to have been carved by climbers anxious to leave proofs of their skill. Excavations in the southern necropolis yielded a large number of well-preserved geometric vases and gold ornaments of the eighth

and seventh centuries B.C. A museum with rooms for the sculptures, inscriptions, and vases has been built, and was formally opened on June 22. (F. v. H., *Athen. Mitth.* XXVI, 1901, pp. 422-427.)

THERMUS.—**The Greek Excavations.**—The excavations by the Greeks at Thermus are briefly described by G. SOTERIADES in *Records of the Past*, I, 1902, pp. 173-181 (10 figs.). The article is interesting, but contains no new information. In the *Πρακτικά*, 1901, pp. 34-37, SOTERIADES reports on his work in 1902. No striking discoveries were made, but the ground near the temple was cleared. Many coins and tiles were found. A bronze weight with the inscription Ἀπόλλωνος Μ Θερμίου came to light. Μ. indicates that it was a *mina*. Its weight is 500 grammes. Some decrees of proxeny were found inserted in a late wall. Two are dated in the first generalship of Scopas, i.e. 220-219 B.C. or earlier. Another inscription, found in excavating before the long stoa, reads Λύσιππος ἐπόησε. Near Chrysovitsa, in the valley of Valtsa, is an ancient fountain near which many broken terra-cottas and some bronze utensils were found.

THESSALY.—**Votive Reliefs.**—In *Hermes*, XXXVII, 1902, pp. 627-630 (3 figs.), OTTO KERN describes a votive relief to Heracles, found at Pagasae, and publishes a votive relief to Heracles, a relief dedicated to a hero (ἥρωι) and a relief representing a winged thunderbolt, all from Argalasti. Heracles is represented with a club in his right hand and a mantle (or hide) on his left shoulder. On the relief dedicated to a hero is a youth fondling the muzzle of a stag. The youth may be a hero like the Attic Κύννης or the *κυνηγέται* of the Piraeus.

VARIOUS MINOR DISCOVERIES.—On **Andros** a grave has been discovered in which were two small statuettes on bases, and a lead sarcophagus containing vases and small toilet articles.

Near **Hysiae** (Achladokampos) a grave has been found covered with two stone slabs, on one of which is carved in low relief Asclepius, Hygieia (?), and Telesphorus (?).

During the works on the harbor at **New Phalerum** a number of grave monuments have been found, some with inscriptions, but none of special importance. They have been placed in the Piraeus museum, along with two others found in an excavation in a court of a private house.

At **Velestino** near Pherae, ancient graves have been found, on one of which was an inscribed stele. (*Athen. Mitth.* XXVI, 1901, pp. 235-237.)

ITALY

AQUAE ALBULAE.—**Discoveries.**—In *Athen.* August 9, 1902, R. LANCIANI states that at the ancient Aquae Albulae, seventeen miles out on the Via Tiburtina, various ancient remains have been found. Among them are several herms, one of which represents a young woman (Sappho?), while another, headless, is inscribed Θέσπης Θέμωνος Ἀθηναῖος. A marble bracket found here has a metrical inscription describing how some one had regained his health at the baths and offered the nymphs a gilt statuette. The ruins at this place have long, in fact always, been known. (Cf. BORSARI, *Not. Scavi*, 1902, pp. 111-113.)

ATRI AND ELSEWHERE.—**Prehistoric Tombs.**—In *Not. Scavi*, 1902, pp. 229-266 (45 figs.), E. BRIZIO describes objects found in tombs recently opened at Atri and other places in the same region. The account

of excavations at Atri, in the locality called *la Pretara*, was begun in *Not. Scavi*, March, 1901, pp. 190 ff. Three groups of tombs have been found, some covered with a stone slab, others uncovered. The ordinary objects of bronze and iron were found in great abundance, — necklaces, brackets, rings, *fibulae*, *châtelaines*, spear-heads, arrow-heads, and swords. All are minutely described. These vases were of poor quality, except one of fine *bucchero*. A distinguishing characteristic of the vases is the large number of handles; there are ordinarily four, and one has as many as eight. No vases of metal were found. Only one long sword was found; the others were daggers rather than swords. There was no defensive armor. The necropolis is thought to be as late as the fifth century B.C. — In 1900 another necropolis was partially explored 3 km. south of Atri at Colle della Giustizia. Here the most significant discovery was a copper basin. The necropolis is thought to be at least as early as the sixth century. — At Penne several tombs have been discovered, the first about twenty years ago, others in 1901. The most noteworthy objects are a female head in high relief, in bone; and a small bronze fibula of the *La Tène* type; no example of this has been hitherto found so far south. — At Bisenti, 6 km. from Bacucco, was found a bronze arrow-head of the kind found in the *terremare*. — Various objects of all periods have come to light at Castiglione Messer Raimondo. None are worthy of special note except two terra-cotta antefixes representing Artemis. — Discoveries at Appignano indicate that there was in that place a necropolis dating from the same period as that of the necropolis of Petrara near Atri. — The accidental discovery of a tomb at S. Giovanni on the river Mavone, 7 km. from Basciano, led to excavation there in 1901, but nothing was found. — At S. Maria, 3 km. from the place last mentioned, a single large tomb was opened, containing a great number and variety of objects. Most noteworthy are the half of an iron wagon-tire, a mass of iron like two others found at Atri, which had served as the head of a club, a candelabrum, and vases of terra-cotta and of copper. The tomb is of the sixth century B.C.

CAMPOMICCIOLO. — **An Ancient Aqueduct.** — In *Not. Scavi*, 1902, p. 131, N. PESHICETTI reports the discovery of an ancient aqueduct and a terra-cotta mask, representing a Triton, at Campomicciolo, in the territory of Papigno, in Umbria.

CERTALDO. — **Arretine Vases.** — In *Not. Scavi*, 1902, pp. 83–84, E. GABRICI gives a list of twenty-one Arretine vases recently found at Certaldo, nearly all of which have the maker's mark.

FERENTO. — **Intact Tombs.** — The necropolis of Ferento, north of Viterbo, has been recently explored, and among hundreds of tombs opened in antiquity or in more recent times, four, hitherto untouched, have been discovered. Of the contents the most noteworthy objects were two large black-figured amphorae, a sacrificial knife, and several *bucchero* vases, one of which shows traces of a silver coating. In *Not. Scavi*, 1902, pp. 84–94 (3 figs.), A. PASQUI describes the tombs and their contents, treats briefly the early history of Ferento in the Etruscan and Roman periods, and discusses the possible methods of coating *bucchero* vases with silver.

FLORENCE. — **The François Vase.** — In *Atene e Roma*, October, 1902, LUIGI A. MILANI writes of the restoration of the François vase, which was broken into 638 pieces (not counting some small portions which were actu-

ally pulverized) by one of the attendants in the museum, September 9, 1900. It has been possible to restore the vase so that almost nothing is lost. The most important gap is caused by the lack of a piece which was picked up and carried off by a visitor at the time of the disaster. It represents one of the attendants of Theseus holding a maiden by the wrist, and below, in another row, the head of a Lapith. In the course of the restoration the pieces were carefully cleaned, and some hitherto unobserved details became evident, among them two lances in the hand of Troilus. On the whole the condition of the vase is better than before the disaster. Reichhold's recent publication of the vase is discussed and praised. (Cf. GEORG KARO, *Berl. Phil. W.* December 27, 1902.)

GIOIA TAURO.—**Various Discoveries.**—At Gioia Tauro, the ancient Metaurum, hundreds of iron spear heads have been found, of all shapes and sizes; also many archaic architectural fragments of terra-cotta, from an early temple. Other discoveries made in this region from time to time are noted by P. ORSI in *Not. Scavi*, 1902, pp. 126–130 (plan; 3 figs.).

GROTTAFERRATA.—**Early Tombs.**—In *Not. Scavi*, 1902, pp. 135–198 (112 figs.), G. A. COLINI and R. MENGARELLI describe in detail several early tombs found at Grottaferrata, near Frascati. The tombs consisted of shafts, at the bottom of which were large vessels (*doliâ*) containing ossuary urns together with various vases, fibulae, and a few other objects. Some of the vases were ornamented with linear patterns. Several ossuaries have the shape of huts. These were not contained in *doliâ*. These tombs confirm what was already known of the early civilization of Latium.

NAPLES.—**The Greek Wall and Other Remains.**—In *Not. Scavi*, 1902, pp. 288–311 (4 figs.), E. GABRICI gives a detailed report of the discovery of ancient remains at Naples in 1898–1899, in the course of the work for the general improvement of the city. Many ancient house walls were found and several mosaic floors; also a reservoir of Roman construction and other remains of Roman baths, and the sculptured front of a Christian sarcophagus. But the most important discovery was that of several sections of the ancient wall of the Greek city. It is formed of tufa blocks, of various dimensions, laid without cement, and marked with Greek letters. The article concludes with a discussion of the extent of the original town as indicated by the line of wall, and the position of subsequent additions.

NESAZIO.—**Four Periods of Occupation.**—Excavations at Nesazio (Istria) have given evidence of four periods, — Mycenaean, pre-Roman, Roman, and late Roman. The exploration of the pre-Roman necropolis has brought to light vases and bronze objects in great abundance. (L. FIGORINI, *B. Paletn. It.* 1902, pp. 141–142.)

POMPEII.—**Excavations, October, 1901, to July, 1902.**—In October and November, 1901, excavations were carried on in Reg. V, Ins. III. Two houses, opening upon the street between Reg. III and Reg. IV, Nos. 9 and 10, were investigated. No. 10 is the larger and richer of the two, but no objects of great interest were found. (R. PARIBENI, *Not. Scavi*, 1902, pp. 201–204; 1 pl.) In *Not. Scavi*, 1902, pp. 204–206, G. GATTI publishes a number of *graffiti*, for the most part illegible, from the house No. 10. In December, 1901, excavations in Reg. V, Ins. III, were continued. (E. GABRICI, *ibid.* pp. 206–207.) Further excavations in the same *insula*, carried on in January, February, and March, 1902, are described by R. PARIBENI, *ibid.*

pp. 207-213. Several houses were investigated, but there were no striking discoveries. Twenty-four *graffiti* are published, among them several with the name of *Modestus*. In March the excavations extended into Reg. V, Ins. IV. Here a statuette of a bearded and crowned Hercules was found.

In April, 1902, the excavation of Reg. V, Ins. III, No. 11, was almost completed. The house is small and offered nothing of importance. On the sidewalk before No. 10 an inscription has been brought to light, — HAVETIS INTRO. (R. PARIBENI, *ibid.* pp. 274-276.)

In July, 1902, excavations were carried on at two points, — in the small street between Ins. III and Ins. IV of Reg. V, and near the Barbatelli estate. On the external walls of the houses in the former locality, many painted inscriptions and *graffiti* were found. (R. PARIBENI, *ibid.* pp. 399-401.)

POZZUOLI. — A Sepulchral Chamber and a Statue. — In *Not. Scavi*, 1902, fasc. 2, pp. 57-64 (5 figs.), P. P. FARINELLI reports the discovery at Pozzuoli of a sepulchral chamber, containing a marble statue of a woman, 1.8 m. in height. The chamber is nearly square, with a semi-circular projection on one side; near the centre and below the floor are two tombs, both of which contained skeletons, and one a variety of small objects, of which the most notable is one of tortoise shell, which is either a fan or a mirror. The statue is of the first half of the second century, and represents a woman well along in years. *Ibid.* pp. 64-66 (fig.), E. GABRICI discusses the restoration of this statue, which is, however, in an almost complete condition, and decides that it represents a woman in the act of offering sacrifice on an altar in the form of a candelabrum. (See *Am. J. Arch.* 1902, p. 364.)

A Sarcophagus and Inscriptions. — A sculptured sarcophagus of the third century B.C., bearing a sepulchral inscription, has been found at Pozzuoli. Two other sepulchral inscriptions have been recently found in the same locality. (G. PELLEGRINI, *Not. Scavi*, 1902, pp. 398-399.)

ROME. — The Prehistoric Tomb in the Forum. — In *Not. Scavi*, 1902, pp. 96-111 (18 figs.), G. BONI describes the prehistoric tomb in the Roman Forum at the south corner of the temple of Antoninus and Faustina. The *dolium* rested in a trench or well, which was covered with a slab of tufa. Inside the *dolium* were an *olla* nearly full of cremated bones, and eight other vases. The cover of the *olla* is like that of a hut, showing the rafters. All of the vases are of coarse, reddish terra-cotta, and are made by hand. The tomb probably belonged to a necropolis, of which no other traces have been yet discovered. (See also LANCIANI, *Athen.* August 9, 1902.)

The Domus Valeriorum. — The site of the palace of the Valerii Poplicola, where remarkable discoveries were made in 1554, 1561, and 1711, has been bought by the executors of the late Count Cerasi for the site of a convalescents' home. In digging for the foundations, the atrium of the ancient palace was rediscovered. A column nine feet high, found near its base, shows that the columns of the peristyle were Ionic. Three herms were found in the court surrounded by the peristyle. A pedestal bears an inscription stating that the statue it once supported was dedicated by the Corporation of Marruvium in the Marsican district (*Ordo Marsorum Marr. honorem statuarum decrevit*). A fragment of the *Fasti Consulares Minores* gives the names of the Consules Ordinarii and Suffecti for the years 3-6 A.D. (R. LANCIANI, *Athen.* October 24, 1902; cf. G. PINZA, *Not. Scavi*, 1902, pp. 284 ff.)

A Greek Relief.—The Museum of the Vatican has been enriched by the addition of a Greek bas-relief of the fifth century B.C. representing an athlete with his servant who offers him a strigil and oil. The lower part of the relief and almost the entire figure of the servant are wanting. The relief was discovered in the work of restoration at the church of San Lorenzo de Piscibus. Until the sixteenth century it was intact, as is seen in the drawing of Pierre Jacques. It was then in the collection of Cardinal Cesi. (*Chron. d. Arts.* 1902, p. 231; cf. *Berl. Phil. W.* June 21, 1902.)

Various Discoveries.—The following discoveries are reported from Rome. In the Via della Consulta, architectural fragments and vases. In the Via della Lungara, a travertine slab containing a sepulchral inscription. On the Via Appia, near the church of Saint Sebastian, four tombs, one above another. On the Via Salaria, near the new church of the Carmelitani Scalzi, two tomb chambers belonging to the ancient necropolis. Many sepulchral inscriptions were found here. (G. GATTI, *Not. Scavi*, 1902, pp. 52–56; R. LANCIANI, *Athen.* September 6, 1902.) Near the Via di Saint Stefano Rotondo, ancient pavement, brick walls, and architectural fragments. At the corner of the Via Veneto and the Via Aemilia, lead pipe marked with inscriptions containing the name of Vespasian. At the corner of the Via Boncompagni and the Via Quintino Sella, a gallery, with walls of *opus reticulatum*. In the Piazza dei Cerchi, a *cryptoporticus*. (G. GATTI, *Not. Scavi*, 1902, pp. 94–96.) On the Via Labicana, a marble *cippus*, with a votive inscription, now placed in the Museo delle Terme. (L. BORSARI, *ibid.* pp. 111–113; fig. This article contains also a report from Aquae Albulae.) Minor discoveries made in the various parts of the city are remains of walls and houses, some fragments of marble sculptures and architecture, and some fragmentary inscriptions. (G. GATTI, *ibid.* 1902, pp. 132–134.) Between Saint Stefano Rotondo and the ancient Villa Fonseca, walls and pavements of various periods have been found, belonging to the *Casa Celimontana dei Valerii*. There were also fragments of ancient sculpture and of architectural decoration, four inscriptions, and brick stamps of the second half of the second century. Between Via delle Muratte and Via Marco Minghetti have been found brick walls of various periods, ancient pavement, and a torso of the young Hercules. Other sections of water pipes inscribed with the name of Vespasian have come to light in Via Veneto. (G. GATTI, *ibid.* pp. 267–270.) In the Villa Brancaccio, between Via Merulana and Via delle Sette Sale, remains of the very ancient necropolis of the Esquiline have come to light. Two tombs have been opened: one, a round hole containing a large vase in which were the bones of a child; the other, a rectangular opening, the shape of which was ascertained with difficulty, showing only traces of the skeleton. In the latter tomb were several vases, — hand-made, badly baked, and of a dark color; also a bronze fibula. (GIOVANNI PINZA, *ibid.* pp. 284–287.) Near Via Venti Settembre No. 53 a fine marble statue of a woman has been found. (*ibid.*) In *Athen.* October 25, 1902, R. LANCIANI describes two prehistoric graves found near the Forum, belonging to the Palatine necropolis, and also the graves in the Villa Brancaccio, comparing them with the other graves found near Colonna, Grotta Ferrata, and Frascati.

The step of the altar in the church of Saint Prassede has been found to be the front of a sarcophagus. The stone was used in the fifth or sixth cen-

tury for the sepulchral inscription of an officer of the imperial guard, the *scutarii*. Sepulchral inscriptions have been found on Via Flaminia in the grounds of the Farnesina; a votive inscription in honor of Apollo, in the grounds of the Policlinico; and a new brick stamp between Via del Tritone and Via della Scrofa. (G. GATTI, *Not. Scavi*, 1902, pp. 395-397; fig.)

SARDINIA. — **Excavations at Nora.** — In *Not. Scavi*, 1902, pp. 71-82 (12 figs.), G. PATRONI describes the excavations at **Nora** in July, 1901, of which a preliminary report was published in *Not. Scavi*, August 1902, p. 381 (see *Am. J. Arch.* 1902, p. 80). Of the vase fragments, the most ancient represent the Phoenician settlement which was succeeded by the Carthaginian colony. The commerce which was carried on with Campania during the Carthaginian period is indicated by numerous fragments of Campanian vases, all black and without decoration. The foundation of a smelting furnace of the Carthaginian period was found; also an interesting Phoenician capital with the decoration in stucco. Evidences of a pre-Phoenician population were discovered. The most notable discovery was that of a foundation hitherto regarded as belonging to the megalithic period, but now identified as the temple of the first Phoenician colony. A pyramidal stone, the form in which the goddess Tanit was worshipped, gives reason for the belief that the temple was dedicated to that divinity.

SEGNI. — **A Bronze Statuette.** — In *Not. Scavi*, 1902, pp. 198-200 (2 figs.), A. PASQUI publishes a rude bronze statuette in the *Museo Nazionale* at Rome, said to have been found at Segni. It represents a nude youth wearing a conical cap. The hair falls in a thick mass down the back, and two locks fall forward over the shoulders. The arms hang straight downward. The feet are missing. The similarity of this rude figure to Etruscan work shows that Etruscan civilization extended to this region.

SICILY. — **FERLA.** — **Christian Catacomb.** — At Ferla, in eastern Sicily, JOSEPH FÜHRER has investigated a striking burial-place of the fifth or sixth century after Christ, the most interesting element of which consists in a group of "canopied" tombs, one of which has the inscription, Διονύσιος πρὸς βυτερειύσας (*sic*) ἐκκλησίᾳ τῇ Ἐργιτάνῃ ἔτη λδ' τὸν ἐώνιον (*sic*) ὕπνον ἐνθάδε κοιμᾶτε (*sic*). The phraseology points, so FÜHRER thinks, to a developed church organization and a settled pastorate. The entire complex of tombs at Ferla is described, and the author promises the publication of a large amount of material from his extensive Sicilian studies, if means are forthcoming. (*Röm. Mitth.* XVII, 1902, pp. 110-121; 1 plan; 1 cut.)

SICILY. — **GRAMMICHELE.** — **A Cave Sacred to Demeter.** — In *Not. Scavi*, 1902, pp. 223-228 (5 figs.), P. ORSI describes a cave found near Grammichele in the mountainous region between Licodia, Mineo, and Caltagirone, in Sicily. Here were found many fragmentary terra-cotta figurines and reliefs representing a female deity with a *pólos* on her head. This is doubtless Demeter. The style of the terra-cottas belongs to the fifth and fourth centuries B.C.

SICILY. — **LICODIA EUBEA.** — **Sepulchres of the Latest Period.** — In *Not. Scavi*, 1902, pp. 219-223 (4 figs.), P. ORSI describes four rock-cut tombs at Licodia Eubea belonging to the last (fourth) period of Sicilian civilization. In one of these was a slab of stone with a rude relief representing an urn, with spirals shaped like the letter S beside it. The forms

are Greek, and an illegible retrograde inscription is in Greek letters. Other objects found show that at this period (sixth and fifth centuries) Siculan civilization was strongly influenced by Greek culture.

SICILY. — MOLINELLO. — Sikel and Christian Tombs. — In *Not. Scavi*, 1902, pp. 411-434 (plan; 23 figs.), P. ORSI describes the Sikel tombs and Christian catacombs of Molinello near Augusta in Sicily. The site was evidently inhabited from the eleventh or tenth century B.C. to the beginning of the fifth century after Christ; and there are traces of later Byzantine occupation. In January, 1902, several Sikel tombs were opened, containing many vases. Most interesting is a small Mycenaean amphora of the style of the eleventh or tenth century B.C. The poverty of the Christian catacombs illustrates the condition of the early religious communities in Sicily. There were here originally two independent cemeteries, dating from the end of the third century; these after the time of Constantine were connected and enlarged. The catacombs were abandoned about the beginning of the fifth century. The centre of the whole cemetery is a large chamber, having in the centre a *tegurium*; this was evidently the tomb of a martyr or of some other person distinguished for virtues or rank. The catacombs offered no remains of painting or sculpture and only a few inscriptions.

SICILY. — RAGUSA. — Aes Grave. — At Ragusa, in Sicily, two specimens of *aes grave* have been found. They are of the same type, — Obv. head of Hercules with the lion's skin to left; Rev. prow of a ship to left, — but of different weights (41.6 and 27.6 gr.). These, with the one from Vizzini, are the first specimens of Roman *aes grave* found in Sicily. They may have been brought by Roman soldiers in the Second Punic War. (P. ORSI, *Not. Scavi*, 1902, pp. 218-219.)

SICILY. — TERMINI IMERESE. — Walls and Tombs. — At Termini Imerese, in Sicily, outside of the Porta Palermo, walls of *opus reticulatum* have been found belonging to tombs of Roman date. Other tombs were covered with sloping slabs. A skeleton, a large glass vase, and a few small glass vases were found in the tombs. (S. CIOFALO, *Not. Scavi*, 1902, p. 228.)

SICILY. — VIZZINI. — Tombs and their Contents. — In and near Vizzini, Sicily, tombs have been discovered. Among the objects found in them the most noteworthy are a mirror-handle, upon which is a relief of a seated woman resembling the so-called Penelope, and a specimen of *aes grave*. The mirror-handle belongs to the close of the fourth or the beginning of the third century B.C. The specimen of *aes grave* may have been brought from Italy about the same time. (P. ORSI, *Not. Scavi*, 1902, pp. 213-218; 1 fig.)

SICILY. — Various Discoveries. — In Syracuse, on the southern slope of Achradina, a Roman house of the beginning of the empire has been discovered. Two rooms connected by a *cryptoporticus* have been excavated, one completely, the other only in part. The latter belonged to the inhabited portion of the house; its walls are plastered, and painted in the Pompeian style; the floor is of *opus signinum*. The walls of this room and of the *cryptoporticus* are of stone. The other room was excavated from the natural rock, and, though modestly decorated, probably served as a store-room. Further excavations in the necropolis of the **Grotticelli** prove that it was in use from the fourth century B.C. to the eighth century after Christ. Recent explorations in the necropolis of **Gela** have brought to light many

tombs containing a large number of vases. The mosaic floor and decorated walls of a room belonging to a fine Roman dwelling-house have been discovered at **Centuripe**. (P. ORSI, *Not. Scavi*, 1902, pp. 402-411; 3 figs.)

The necropolis of **Cava Cana Barbara**, near Syracuse, was excavated in May, 1899. It is of the transition between the first and second periods. The contents of the tombs are described by P. ORSI in *B. Paletn. It.* 1902, pp. 184-190 (1 pl.; 5 figs.). At **Valsavoja** (Leontini) a necropolis was partially excavated in April, 1899. The objects found were chiefly of the first period, but the second and third periods were also represented. (P. ORSI, *ibid.* pp. 103-119; 2 pls.; 5 figs.)

TARANTO. — Ancient Vases. — In the museum at Taranto is a group of vases from three tombs discovered at Pisticci in 1898. They include red-figured vases of Greek manufacture of the fourth century B.C., and geometric vases of local manufacture, which must be assigned to the same period. The most interesting of the Greek vases is a *κελέβη*, with a picture of Dionysus on a mule, accompanied by a Silenus and a Maenad; there are two *craterae* with Bacchic scenes, and a *hydria*, with a picture of Peleus pursuing Thetis. (Q. QUAGLIATI, *Not. Scavi*, 1902, pp. 312-319; 8 figs.)

TORRE-ANNUNZIATA. — A Bronze Heracles. — A bronze statue representing Heracles in repose, seated on a stone, with a shield resting on his shoulder, has been found at Torre-Annunziata, near Pompeii. It is ascribed to the period of Lysippus and recalls the Farnese Hercules. (*Chron. d. Arts*, 1902, p. 215.)

TURIN. — The Ancient City. — At Turin, in the course of the work on the drainage system, remains of the ancient Augusta Taurinorum have appeared at many points. The east side of the town wall was encountered in Via Finanze, near the Teatro Carignano; the south side in Piazza S. Carlo, near the end of Via Roma; the north side in Piazza Milano. The foundation of many of the towers has been found. Well-paved ancient streets have come to light at all points; they are from 10 to 12 m. wide, and have a raised sidewalk. The ancient drainage system was a remarkable piece of work, and is well preserved. Sides and vault of the channel were of stone; in most cases the alluvial sand served as a bottom; in some there was an artificial bottom of large bricks, sometimes resting on a stone foundation. (A. D'ANDRADE, *Not. Scavi*, 1902, pp. 277-280.)

VARIOUS MINOR DISCOVERIES. — In *Not. Scavi*, 1902, various discoveries are reported by different writers. At **Piobesi**, near Turin, various small objects of Roman period, including a new brick stamp and a fragment of a milestone, have been found (pp. 49-52). At **Cava dei Tirreni** four tombs of the second century have been discovered, containing vase fragments, lamps, etc. (pp. 66-67). Three sepulchral inscriptions have been found at **Larino**. Several early vases have recently been found at **Grottaferrata** and **Colonna**; also a flint arrow-head, colored red; the only other example of such coloring is from the tomb of Sgurgola, of the eneolithic period. (L. SAVIGNONI, pp. 114-117; 6 figs.) Discoveries that have been made from time to time at **Fossa** include tombs, walls, street pavement, and an inscription of the ancient Aveia (pp. 67-68).

At **Tivoli** the room has been cleared in which were found in 1883 the tables published in *C.I.L.* XIV, 3687, 3688. Two rectangular inscribed bases have been found, which held statues of M. Lartidius and Varena

Maior, patrons of Diphilus, the freedman who set up the tables. There were found also architectural fragments of the sanctuary of Hercules Victor, among them an elaborately carved pilaster, with a figure of Hercules in low relief, clothed in a long tunic. No other representation shows the god completely covered. This is probably the type of the *Hercules Tiburtinus*. At **Palestrina** three large fragments of an epistyle have been found, containing a dedicatory inscription of the end of the republican period. At **Terracina** a dedicatory inscription on a large block of limestone has come to light. (L. BORSARI, pp. 117-121; fig.) At **S. Vittorino** have been found lead water pipes of the ancient Amiternum, one of them inscribed. At **Civitatomassa**, on the site of the ancient Foruli, Roman tombs and sepulchral inscriptions have come to light (pp. 122-123). At **Castelvecchio Subequo**, in the country of the Paeligni, a long inscription has been found, containing the name, offices, and military service of Q. Octavius Sagitta, *duumvir quinquennalis*. At **Vittorito** several tombs have been opened, containing various small objects (pp. 123-125). A room full of Roman *amphorae* has been excavated near **Reggio Emilia**. The vessels are of various shapes and dimensions, and were used for the storage of wine (p. 281). Remains of a Roman fountain have been discovered on the road from **Terni to Rieti**. Noteworthy is a large terra-cotta mask, from which the water flowed (pp. 281-283). A terra-cotta antefix, found north of **Corneto** in the place called **Ortaccio**, has led to an investigation and the discovery of remains of a temple, — blocks of limestone, tiles, and broken antefixes (pp. 393-395; fig.).

In *B. Paletn. It.* 1902, pp. 59-65 (3 figs.), G. CHECCHIA describes various objects of the neolithic period, — axes, knives, scrapers, — found in the province of **Capitanata**. *Ibid.* pp. 190-194. L. PIGORINI records with slight comment the following recent discoveries: a necropolis of the bronze age at **Scarnozzina**, near Milan; a pre-Roman necropolis at **Ancona**; two other archaic tombs in the **Roman Forum**, near the first one, at the corner of the temple of Antoninus; a pre-Roman necropolis at **Scandale**, in the province of Catanzaro.

SPAIN

CABEZA DEL GRIEGO. — A Columbarium and Other Monuments. — In the *Revue des Études Anciennes*, IV, 1902, pp. 245-255 (1 pl.; 8 figs.), PELAYO QUINTERO describes recently excavated remains at Cabeza del Griego in the district of Tarancon. A columbarium consisting of eight chambers contained mosaics, an urn, reliefs with funeral scenes, terra-cotta masks, and various other objects. Near the ancient circus various architectural fragments with ornaments in Visigothic style were found. Inscriptions mention the name *Segobriga*. In an appendix (pp. 255-257; cut) P. P(aris) adds remarks, and states that one of the masks has been presented to the Louvre.

FRANCE

ARGENTON. — A Hoard of Hallstatt Objects. — In *R. Arch.* XII, 1902, pp. 22-38 (13 figs.), the Abbé H. BREUIL describes a hoard of objects found in 1899 at a place called La Font-des-Cordeliers, near Argenton (Indre). The objects are chiefly metal ornaments, fibulae, etc., with some tools and a few vases. The hoard was apparently the treasure of a metal-

worker or jeweller. The date is between the Bronze Age properly so-called and the well-developed Hallstatt civilization.

ARPAJON. — A Stele with a Relief representing Mars. — In *B. M. Soc. Ant. Fr.* 1902, pp. 187–192 (1 pl.), ROGER GRAND describes the Gallo-Roman station at Arpajon (Cantal) and the discoveries of various kinds made there since 1836. Most of the objects found were in deep walled pits, the purpose of which may have been sepulchral. A trachyte stele, now at Maussac, was found there some thirty-five years ago. It represents the god Mars, nude, with helmet, shield, and lance, standing in an aedicula.

BOIS-DES-BOUCHAUDS. — Various Discoveries. — In *B. M. Soc. Ant. Fr.* 1902, pp. 192–193 (1 fig.), C. CHAUVET gives a brief summary of discoveries at Bois-des-Bouchauds, probably the *Sermanicomagus* of the *Tabula Peutingeriana*. The discoveries include the theatre (one of the largest known), a pit partly filled with the treasure of a pagan temple, the bottom of a basin covered with a layer of oysters, coins, and fibulae of the first three centuries after Christ, various capitals, statues, columns, and sculptures, among the latter a fragment representing a vessel with an inclined plane for embarkation. No coins later than 270 A.D. have been found here.

BOURG. — Inscriptions. — In *B. M. Soc. Ant. Fr.* 1902, pp. 139–143, l'Abbé MARCHAND publishes two epitaphs found in the territory of the Ambarri, one at Briord (Ain), the other at the château de Machuraz (Ain), and a potter's stamp, *G(aius) Atisius Sabinus*, from Bourg.

CABRIÈS. — Inscriptions. — In the *Revue des Études Anciennes*, IV, 1902, pp. 234–237, H. DE GÉRIN-RICARD publishes some fragments of a monumental inscription found in 1897 at Cabriès (Bouches-du-Rhône). It seems to have been a dedication. A fragmentary epitaph from near the hamlet of Patelles is published. The inscription *C.I.L.* XII, 182, from a copy by Peirese, is republished and ascribed to this region.

CHAMPVERT. — A Villa with Mosaics. — In *B. M. Soc. Ant. Fr.* 1902, pp. 183–186, is a report by GASTON GAUTHIER on a Roman villa discovered at Champvert, not far from Decize (Nièvre), where a mosaic, in the form of a cross, had previously been found. Fragments of another mosaic, representing fish and other marine subjects, have been discovered. This mosaic appears to have decorated a wall. The walls were further decorated with painted stucco.

MARSOULAS. — Prehistoric Drawings. — In *C. R. Acad. Insc.* 1902, pp. 478–483, is a description of the prehistoric paintings and drawings in the grotto at Marsoulas, near Salies (Haute-Garonne). The writer, Mr. CARTAILHAC, visited the grotto in 1902. The engraved drawings resemble those which ornament prehistoric objects of bone and ivory. The animals represented are bison, horned cattle, horses, a wild goat, and perhaps a deer; but no reindeer and no mammoth. Numerous signs are also painted on the walls. These seem to be of the same date as the painted figures, but both seem to be, in part at least, later than the engraved figures. There are now seven or eight grottoes known to contain paintings or drawings of this kind. Those of the grotto at Marsoulas are to be published in *l'Anthropologie*.

MONS. — A Seated Mercury. — In *R. Arch.* XII, 1902, p. 317 (1 fig.), S. REINACH gives a cut of a statuette of Mercury, found some years ago near Mons, and published by EM. HUBLARD in the *Annales du cercle archéo-*

logique de Mons, XXX, 1901. Its affinity to the seated bronze Hermes in Naples is evident.

PARIS. — Acquisitions of the Louvre in 1901. — Department of Greek and Roman Antiquities: The marbles, seventy-seven numbers, none of exceptional artistic merit, include parts of statues, heads, religious and funerary reliefs, sarcophagi and inscriptions, which are very largely from Asia Minor, and chiefly the gift of M. Paul Gaudin. A few pieces come from Cyprus, Egypt, Carthage, and elsewhere. The bronzes, thirty numbers, are statuettes, vases, handles, etc., from Delphi, Corinth, and other parts of Greece, and from Epirus, an archaic bucranium from Thasos, an infant Harpocrates and a pair of wrestlers from Egypt, a jug and ladle from the Lake of Nemi, and a fifth-century head and an ephebus statuette from the Bourguignon collection at Naples. In glass, there are a dozen bottles and vases from Syria, and a Christian medallion from Italy. Among the miscellaneous articles are a child's mirror of glass, set in lead, from Trebizond, and three Christian mosaics from Africa. (A. HÉRON DE VILLEFOSSE, E. MICHON, *Arch. Anz.* 1902, pp. 122-127.)

PUY-DE-DOME. — Excavations in 1901. — In *C. R. Acad. Insc.* 1902, pp. 299-316 (plan), AUGUSTE ANDOLLENT describes excavations conducted in 1901 (July 26-August 22) at Puy-de-Dome on the site of the sanctuary of Mercurias Dumias. Remains of walls, fragments of marble, and other hewn stones, terra-cottas, pottery, objects of lead, copper, and bronze, a gold pin, a silver fibula, and many coins were found. Of the coins a few are Gallic and a few modern, but Roman coins, from Augustus to the Valentinians, predominate. The temple is said, by Gregory of Tours, to have been destroyed under Valerian and Gallienus, but it must have been rebuilt. Signatures found on fragments of pottery are: *Offic(ina) Acuti, Of(ficina) Calvi, L. C(lodii?) Celsi Of(ficina), Of(ficina) M. Iu(lii?)*, *L. Occ., Macrinu(s), Mar...., and Virthus fecit*. Further excavations are briefly mentioned, *ibid.* pp. 471-472. Walls, architectural fragments, coins, fibulae, some pottery, a few fragmentary inscriptions, and fragments of mosaics were found.

REIMS. — Gallo-Roman Vases. — In *B. M. Soc. Ant. Fr.* 1902, pp. 182-183 (pl.), Mr. PILLOY publishes two vases found in 1901 at Reims. They are of red clay, and are adorned with vines stamped in relief. One bears the inscription *vinu(m) misce*, the other *merum da escipe vita*.

SAINT-HILAIRE-SUR-GARONNE. — A Draped Female Statuette. — In *B. M. Soc. Ant. Fr.* 1902, pp. 198-201 (pl.), a draped female statuette, lacking the head, both hands, and both feet, is published. It was found at Saint-Hilaire-sur-Garonne, near Agen, and is described by Mr. LAUZUN, who calls attention to the number of ancient statues found in this region, and suggests that there may have been a school of sculptors there. The height of the statuette in its present condition is 0.56 m. The material is white marble of the Pyrenees. The work appears to be good. The left shoulder and breast are bare; the left hand held the drapery at the hip; the right forearm extends forward.

VÉNEJEAN (DRÔME). — Inscriptions. — In *B. M. Soc. Ant. Fr.* 1902, pp. 131-132, G. LAFAYE records the discovery at Vénejean, northeast from Mont Ventoux, of various remains of a Roman settlement. A clay lamp has the inscription CN ATILI, and a limestone altar is inscribed *Deo | Volkano | sacrum | Valeria | Sextia et | Iccius Cra- | tion ex | iussu*.

VIENNE. — Mosaics. — In *B. M. Soc. Ant. Fr.* 1902, pp. 133-136 (2 pls.), is a communication from Mr. Bizot reporting the discovery of further mosaics at Sainte-Colombe (cf. *Am. J. Arch.* 1902, p. 370). The most important represents Hylas seized by two nymphs. It resembles closely the mosaic found at Baneza (see *Am. J. Arch.* 1902, p. 368), and less closely the mosaic in the palazzo Albani, at Rome. Evidently the Roman mosaicists reproduced stock patterns. *Ibid.* pp. 154-155, Captain ESPÉRANDIEU mentions that one of the mosaics at Sainte-Colombe represents a female head, and a third, two parroquets perched on a vase. He also describes a curious wall made of large amphorae with the mouth downward. Forty-one amphorae have been exhumed, and about twenty of these have stamps, nearly all different.

BELGIUM

BRUSSELS. — A Thracian Relief. — The Musée du Cinquenaire at Brussels has just received from the Belgian traveller, Cuypers, a remarkable Greek-Thracian memorial bas-relief from Thessalonica. The marble slab contains two distinct subjects, divided from each other by a horizontal beam. In the upper half is exhibited a Thracian hunter on horseback, holding a spear in his right hand, and followed by a hound. Opposite to the equestrian figure sits a richly dressed woman. Between these two figures stands an altar, on which a coiled snake is erecting its head, and behind the altar is a tree; the altar, snake, and tree indicate the cultus of the dead. On the lower half of the stone there are three male figures and a young girl. The inscription (which is partly on the upper edge and partly on the lower edge of the reliefs) states that the stone was dedicated by a widow to her deceased husband, and to her father-in-law, Pyros, in the ninety-ninth year of the era of Actium (that is, sixty-fourth after Christ). Pyros is a Thracian name, and Thessalonica contained a large Thracian population until late in the age of the Caesars. The horseman and the sitting female doubtless represent the married couple, but the portion of the inscription, which probably contained their names, has not been preserved. (*Athen.* December 27, 1902.)

GERMANY

DRESDEN. — Acquisitions of the Museum. — Additions to the collection of antiquities in 1899-1901 include four marbles, a helmeted head of Athena, which is an excellent copy of a bronze of severe style; a child's gravestone from Attica; a life-size head of Menander; and a remarkable girl's head, an original of the time and school of Praxiteles, closely resembling the head of one of the muses on the Mantinean basis; an Etruscan bronze statuette of a praying libation-pourer; sixteen terra-cottas, chiefly from Greece, rude seated goddesses with the head cast in a mould, female figures in Doric peplos and with enormous coiffures, a girl holding a swan, perhaps Leda or Nemesis, with drapery of the not uncommon type of the Barberini Hera, and a painted calathus, probably a votive offering, of a type of which several have recently become known; an amphora, a cup and several jugs of geometric style; a bowl pressed when soft in a willow basket; a Samian statuette-vase; an archaic black-figured amphora; a pair of black-figured Attic hydriae with a unique treatment of the neck, a chalk-white

coating on which standing figures are painted in black glaze; a black-figured white lecythus with the figure of a god; other small lecythi, jugs, etc. (G. TREU, P. HERRMANN, *Arch. Anz.* 1902, pp. 109-117; 12 cuts.)

AUSTRIA-HUNGARY

NORICUM. — **Inscriptions.** — In *Jh. Oesterr. Arch. I. V*, 1902, Beiblatt, coll. 169-180, E. NOWOTNY publishes, with facsimiles, six Norican inscriptions. Two from Virunum are dedications to Fortuna Augusta, and one of these contains three Celtic names. One inscription, in Cilli, mentions the third Spanish auxiliary cohort. Another, in Gonohitz, gives the stages of the career of a decurion in an auxiliary cohort.

TRANSYLVANIA. — **Ancient Monuments.** — In *Jh. Oesterr. Arch. I. V*, 1902, Beiblatt, coll. 93-136 (10 figs.), R. MÜNSTERBERG and J. OEHLER describe and publish Roman monuments from various places in Transylvania (Siebenbürgen). The monuments are chiefly grave reliefs and inscriptions. Several of the latter seem to be of interest to those who are studying the history of the Roman legions. An interesting though much injured monument at Maros-Németi represents a boatman carved in the round.

SOUTHERN ISTRIA. — **Roman Remains.** — In *Jh. Oesterr. Arch. I. V*, 1902, Beiblatt, coll. 159-166 (2 figs.), A. GNIRS mentions that remains of Roman occupation are visible at seven places on the island of Brione Grande and at Porto St. Nicolo on Brione Minore. At Val Catena, on Brione Grande, the remains of the ancient port are extensive and clearly defined. These are described and illustrated. Remarks on the topography of Pola and descriptions of Roman lamps, fragmentary reliefs, mosaics, and inscriptions complete the article. One relief represents an ithyphallic mule, with the inscription, *Felix*.

ARCHAEOLOGY IN CROATIA. — The *Vjesnik* of the Croatian Archaeological Society of Agram (Zagreb), Vol. VI, 1902 (259 pp.; 109 figs.; 4to), contains numerous illustrated articles in the Croatian language. J. BRUNŠMID describes 'the Antiquities of Colonia Aurelia Cibalae (Vinkovci),' 'Discoveries of the Bronze Age in Croatia and Slavonia and the Neighboring Lands,' 'Some Discoveries of Coins in Croatia and Slavonia,' and 'Prehistoric Objects from the County of Srijem'; V. CELESTIN publishes brief 'Epigraphic Notes from Mursa'; J. FLORSCHÜTZ contributes an article on 'Stridon and Zrin' with an appendix; F. GUNDRUM describes and publishes in part a Latin manuscript of a Dalmatian monk of the fifteenth century; V. HOFFILLER discusses the 'Thracian Horseman' and his affinities with various deities, but comes to no positive results; L. IVANČAN writes of the 'Church of All Saints at Stenjevec'; L. JELIĆ describes 'the Antiquities of the City of Nin (Nona),' continuing his previous articles; V. KLAČIĆ contributes 'Materials for the Mediaeval Topography of the County of Lika-Krbava'; E. LASZOWSKI discusses 'Trg near Ozalj,' and offers 'Some Remarks upon the Church of the Holy Virgin Mary at Zakanje'; and J. PURIĆ describes 'Prehistoric Settlements in the Environs of Erdut.' These articles are mainly of local interest, though some of the fibulae and prehistoric implements published possess an importance not confined to the place of discovery. A bronze statuette of Fortuna, found at Vinkovci, is attractive, though not a great work. No important inscriptions are published.

GREAT BRITAIN

DISCOVERIES IN GREAT BRITAIN IN 1901.—A type of house with small enclosed court, more like the African than the British villa, has been found at **Caerwent**, Monmouthshire. In the Roman camp at **Gelli-gaer**, the praetorium is found to be quite normal in plan. In **Hadrian's Wall**, the earthen dike which runs behind and parallel to the stone wall appears to deviate from its course in several places in order to take in the site of a castellum. An earth-fortified camp at **Inchtuthill**, north of Perth, is a Roman camp, possibly of Agricola's time, with bathhouse of stone. (F. HAVERFIELD, *Arch. Anz.* 1902, pp. 105-106; 3 cuts.)

BATH.—**Roman Sculpture.**—In *R. Arch.* XLI, 1902, pp. 315-316 (1 fig.), F. HAVERFIELD publishes and describes some fragments of a Roman relief at Bath. The most striking part is a Gorgon's head with thick hair and a beard from which snakes grow out. This is framed in two concentric wreaths, and the whole was held up by two flying Victories. Just outside of the wreaths are a small owl and a helmet of peculiar shape. The Gorgon's head is the most vigorous piece of ancient sculpture found in England. Its inspiration may be Gaulish or Pergamene. The best previous publication is by Lysons, *Reliquiae Britannico-Romanae*, London, 1813.

CASTLECARY.—**An Engraved Crystal.**—The excavations at Castle-cary on the line of the Scottish wall of Antoninus, which have been going on under the auspices of the Society of Antiquaries of Scotland, are now concluded. A report will be presented to the Society shortly, with plans of the station. The latest find is a stone, oval in form, three-quarters of an inch long, by half an inch in breadth, and half an inch in thickness. It is a rock crystal in which is cut a female figure, full length, the upper part of the person nude, with a light drapery passed over one of the arms. In the right hand is a salver containing five apples; in the left an amphora. The head is slightly inclined forward, the eyes being fixed on the apples. One foot is planted on the ground, the other only touches it with the toes, the heel being elevated, indicating motion. (*Athen.* December 13, 1902.)

LONDON.—**Pliny in Germany.**—An interesting inscription has come to light in the British Museum in the course of cleaning a set of silver-plated *phalerae*, or trappings from a Roman cuirass, which were found in 1854 on the site of the great Roman camp at Xanten on the Lower Rhine with which the name of Drusus is associated. On one of the medallions is a bust of Drusus; on another, under a hard incrustation, the inscription:—**PLINIO PRAEFEC(to)**. It is known that the elder Pliny had been a military prefect, and had served much in Germany in the Roman cavalry; but as he was only fifty-six years of age at his death, during the eruption of Vesuvius, 79 A.D., he could not have been connected with Drusus, who fell in Germany 12 B.C. It appears, however, from a letter of the younger Pliny (iii. 5) that among his uncle's literary works was a history of the German wars, "for which he collected the materials while serving in Germany, admonished thereto by a dream in which the ghost (*effigies*) of Drusus, who had perished victoriously in Germany, appeared to him and implored him to preserve his memory from oblivion." It seems reasonable to suppose that the elder Pliny had not only written his history of the German wars, now lost, in obedience to the dream, but had also set up or taken part in erecting

some monument to Drusus in the camp at Xanten. (*Athen.* November 1, 1902.)

LONDON. — Acquisitions of the British Museum in 1901. — Egyptian: The large number of purchases, to a great extent from Upper Egypt, includes collections of stone vases, of flint and obsidian implements, and of pottery, from the neolithic and early archaic periods, 4000 B.C. and earlier; tomb-doors, etc., from the fourth dynasty, before 3600 B.C.; wooden coffins and funeral boats of the twelfth dynasty; a stele, the most important monument known of the thirteenth dynasty; and another, the only monument from the reign of a king of Upper Egypt contemporary with the Hyksos kings; objects from the eighteenth dynasty; blue and green glazed porcelain from the nineteenth dynasty; and so on down through the Ptolemaic, Roman, Gnostic, and Coptic periods to 500 A.D. The gifts are some paleolithic implements, copper vessels and tools, miscellaneous small objects of the first and second dynasties, important for the development of civilization, and some vases with gold covers wired down.

Assyrian: There are over two thousand clay tablets in Sumerian and Old Babylonian, of the second dynasty of Ur and the first of Babylon, 2500–2000 B.C.; inscribed clay cones from southern Babylonia, 2500 B.C.; an Assyrian inscribed bowl of 800 B.C.; clay models and cylinders of 700 B.C.; miscellaneous objects of 650 B.C.; Babylonian commercial tablets of the reign of Cyrus, Cambyses, and Darius the Great; a marble vase with quadrilingual inscription made for Xerxes, 485–465 B.C.; other objects of the Persian period, 400 B.C.

Greek and Roman: A large number of minor objects, gold, silver, engraved gems, bronze statuettes, etc., one marble, an Athenian stele, terracottas, pottery, etc. A collection of small objects of bronze and pottery, fibulae, etc., is from tombs in the Ticino valley, belonging to a primitive stage of civilization there, contemporary with republican Rome.

British and prehistoric: Besides a celt of jade-like stone, a dug-out canoe, and several specimens of Romano-British pottery and bronze found in London and other parts of England, the most important addition, important for comparison with British finds, is the Morel collection of objects illustrating the civilization of northeastern France from the paleolithic to the Carolingian period, — that is, both before and after the separation of Great Britain from the continent, — among them some rare ornamented bronzes of 400–250 B.C., dated by Greek pottery found in the graves with them. Other objects come from southern Russia, Upper Egypt, the valley of the Ticino, etc. (E. WALLIS BUDGE, A. S. MURRAY, C. H. READ, *Arch. Anz.* 1902, pp. 117–122; cf. *Athen.* September 6, 1902.)

OXFORD. — Acquisitions of the Ashmolean Museum in 1901. — A number of extremely interesting objects from the graves of the kings of the first dynasty, fifth millennium B.C., include inscriptions of the names of the kings and queens, textile patterns carved in stone, and a type of painted pottery of well-developed forms resembling pottery of Nagada and that of second dynasty graves. Among later articles from Abydos are some clay figures contemporary with the Hyksos kings, made in Egypt, but by workmen from Greek lands. There are prehistoric remains from graves near Abydos, clay models, vessels, etc., and cylindrical seals with characters resembling those of dynastic times. From a pre-dynastic cemetery north of

Abydos are sickle-shaped flints, and a type of pottery which at Nagada immediately succeeds the neolithic age. There are also objects from the little-known third dynasty, with new forms of red pottery. Somewhat later are specimens of the bud-seals which preceded the scarabs. They resemble certain primitive Cretan seals, and one in particular has characters more like the Cretan than the Egyptian hieroglyphic signs. A pot from the Taurus resembles a bronze-age Cyprian type, but is more primitive. A Hittite gold seal-ring, by far the most important yet discovered, has an elaborate religious scene and a decorative motive related to an Egyptian ornament of the thirteenth and fourteenth centuries B.C. The only new classic Greek possession is the red-figured "armorer" cylix from the Bourguignon collection, a fine Attic work of about 480 B.C. (A. J. EVANS, *Arch. Anz.* 1902, pp. 127-129.)

AFRICA

TUNISIA. — Recent Excavations. — In *R. Arch.* XLI, 1902, pp. 369-408 (6 pls.; 3 figs.), P. GAUCKLER describes the recent excavations in Tunisia conducted by the Direction des Antiquités et Arts. At **Carthage** the "proto-Punic" necropolis of Dermech has furnished much information concerning the early Carthaginian burial customs and the growth of the city; an interesting series of ancient potter's kilns (one of which is almost entirely preserved) has been discovered; the Punic necropolis near the odeum has furnished many interesting objects and has shed light upon the burial customs from the third century B.C. to the fall of Carthage; and the odeum itself has been excavated and made known as an immense structure with semicircular cavea and rectangular stage. Many more or less fragmentary statues have been found. Some of these are works of great merit. At **Dougga** (Thugga) the excavations have laid bare a great part of the ancient town and brought to light many inscriptions, a statue of Caracalla(?), and some mosaics. One of these represents a charioteer (Eros) in his chariot, another four horses with but one head in common. The forum of Thugga is found to have been neither before the capitol nor before the Dar-el-Acheb. At **Bou-grara** (Gigthi) the forum has furnished many interesting inscriptions and architectural remains. At **Ksar-Tarcine** (Centenarius Tibubuci) a Roman fort has been investigated. In the island of **Djerba** ancient waterworks and Christian monuments have been found. At **El-Djem** (Thysdrus) two reservoirs belonging to the thermae have been cleared, some statues and many inscriptions have been discovered. At **Sousse** (Hadrumetum) a black marble statuette and several mosaics, including a rape of Ganymede, have been found. A Roman villa has been discovered at **Mokenine**, Christian mosaics and epitaphs have come to light at **Henchir Msadine** (Furni). Isolated discoveries made at various places are recorded.

CARTHAGE. — Marble Sarcophagi. — In *C. R. Acad. Insc.* 1902, pp. 289-295 (1 fig.), Father DELATRE describes a marble sarcophagus found in a tomb near St. Monica, at Carthage, May 15, 1902. This is the fourth marble sarcophagus found at Carthage. The lid is decorated with well-formed antifixes, with painted patterns in red and blue, painted garlands, and representations of animals and human beings. The last are indistinct. The drawing is fine and pure. In one pediment the painting represents Scylla. On the top of the lid are marks of what appear to have been baskets

once placed upon it. Similar marks have been found on other sarcophagi. *Ibid.* pp. 443-450 (3 figs.), is a further report by Father DELATTRE on the excavations at the necropolis of St. Monica. A fifth marble sarcophagus, adorned with paintings like those already found, has been discovered. The colors used are red, blue, yellow, and black. The cornices of the gables are adorned with ovules, and the tympana with winged griffins facing each other. On the cover are marks of round objects, probably wreaths, placed there at the time of the burial. A long epitaph of a woman, the descendant of several rabs, was found in the same excavations. *Ibid.* pp. 484-491 (1 fig.), a sixth similar sarcophagus is described. It was ornamented with colored decoration. This sarcophagus was full of resin in which the corpse was preserved. The chamber in which this sarcophagus was found had been full of wooden coffins, which had decayed. The same was true of an adjacent chamber.

KSAR-TARCINE. — *The Centenarius of Tibubuci.* — In *C. R. Acad. Insc.* 1902, pp. 321-340 (plan), PAUL GAUCKLER describes a fortress of the *Limes Tripolitanus* at Ksar-Tarcine, in southern Tunisia. It consists of a building 15 m. square, surrounded by a wall of irregular heptagonal form. It was not intended to stand a siege, as the only cistern or reservoir is outside of the fortification. It was built in the first years of the fourth century after Christ, when the fort at Tisavar was abandoned, and was voluntarily abandoned about the time of the revolt of Gildo (396 A.D.). An inscription gives its name: *Centenarium Tibubuci, quod Valerius Vibianus, v(ir) p(erfectissimus), initiari, Aurelius Quintianus, v(ir) p(erfectissimus), praeses provinciae Tripolitanae, perfici curavit.* The *Limes Tripolitanus*, and probably the province, was apparently constituted by Gallienus about 260 A.D., for the inscription published in *C. R. Acad. Insc.* 1894, p. 472, No. 2, has been found by Renault to bear the name of Gallienus and to be dated between December 10, 263, and March 1, 264 A.D.

MEDJEZ-EL-BAB. — *An Inscription.* — In *B. M. Soc. Ant. Fr.* 1902, pp. 161-164, P. GAUCKLER publishes the following inscription discovered in the walls of the Byzantine fort at Medjez-el-Bab: *Victoriis Au[gustis] | Imp(eratoris) Caes(aris) M(arci) Claudi Taciti pii felicitis Aug(usti) pont(ificis) max[imi...] | Q(uintus) Numisius Primus aedilic(ius) duumviralic(ius) [aedem? quam or arcum quem].... | ex sestertium XVI mil(ibus) n(ummum) facere promiserat, multi[plicata pecunia...] | Numisius Praetextato et Primo, fili(i)s, et Noniae... | et certamina pugilum edidit quam et....* The date is that of the emperor Tacitus (275-276 A.D.), who seems to have had some special connection with the place.

BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

GENERAL AND MISCELLANEOUS

DÜSSELDORF. — *Retrospective Exposition.* — The exposition of religious art at Düsseldorf brought together a large number of works of the goldsmith's art, also wood and ivory carvings and textiles of the Romanesque and Gothic period. An illustrated account of this exposition is given by GASTON MIGEON in the *Gaz. B.-A.* 1902, pp. 208-222.

TRENT. — *Renaissance Portraits.* — The private collections at Trent contain a number of fine portraits which are noticed by LODOVICO OPER-

ZINER in *Rassegna d' Arte*, 1902, pp. 87-90. Here are published a portrait of a Cardinal by Sebastiano del Piombo, a portrait of Lodovico Madruzzo by G. B. Moroni, a portrait of an Old Man by Hans Baldung Grün, and portraits of a Gentleman and Lady by Van Dyck.

ST. PETERSBURG. — **Discovery of a Painting by Pieter Latsman.** — Mr. BREDIUS, the learned director of the Museum of The Hague, has recently discovered in a private collection of the Count Stetsky at St. Petersburg a painting by Pieter Latsman, the master of Rembrandt. It represents St. Paul and St. Barnabus at Lystra, and was celebrated in its time as a masterpiece. (*Chron. d. Arts*, 1902, p. 238.)

TIMGAD. — **Discovery of a Baptistery.** — A baptistery, adjoining the little Byzantine church discovered in 1901 at Timgad, has been brought to light. It is reached from the basilica by a passageway with three steps, is circular in form, and contained a basin surrounded by a peristyle. (*Chron. d. Arts*, 1902, p. 238.)

ITALY

AREZZO. — **Façade of the Cathedral.** — The Cathedral at Arezzo until the present day was left without a façade, although a design had been made for it by Margaritone, well known as a painter, sculptor, and architect, who died in 1313 A.D. The façade for this Cathedral, in the style of the fourteenth century, is now being erected under the direction of a competent architect from Arezzo, Dante Viviani. (*Rassegna d' Arte*, 1902, pp. 75-76.)

ASCOLI. — **Loss of a Thirteenth-century Pluvial.** — On the 6th of August, 1902, there seems to have been stolen from the chapter house of the Cathedral at Ascoli, a magnificent pluvial, presented by Pope Nicholas IV, on July 28, 1288. Pope Nicholas was born in the vicinity of Ascoli and made many gifts to churches of the neighborhood. The pluvial was elaborately decorated with miniature-like compositions, representing the crucifixion and other subjects. It is reproduced and described in *L'Arte*, 1902, pp. 266-268.

BOLOGNA. — **The Restoration of the Cappella di San Sebastiano.** — The well-known Chapel of San Sebastiano in the Church of St. Petronius at Bologna, which contains important paintings, charming woodwork, and a very interesting pavement, has been recently thoroughly restored. An account of it is published in *Rassegna d' Arte*, 1902, pp. 72-74.

CASTELLAZZO. — **Sculptures from the Tomb of Gaston de Foix.** — In the Villa dei Conti Sormani at Castellazzo are many interesting works of sculpture, among which are several important reliefs from the well-known monument of Gaston de Foix. Other remains from the same monument are in the Castle and the Ambrosian Library of Milan, in the Museum at Turin, in the South Kensington Museum, London, and elsewhere. Those at Castellazzo were transported thither in 1674. A notice of these sculptures is published by LUCA BELTRAMI in *Rassegna d' Arte*, 1904, pp. 132-134.

COMO. — **Paintings by Tiepolo at the Villa Girola.** — The paintings by Tiepolo are not known as a whole, but only in part. The article by HEINRICH MODERN in the *Gaz. B.-A.* XXVII, 1902, pp. 476-488, and XXVIII, pp. 239-241, is a contribution to our knowledge of Tiepolo's work. In this article are published three paintings from the Villa Girola at Lake Como. They represent the Triumph of Amphitrite, Hera and Selene, and Bacchus and Ariadne — or, personifications of water, air, and earth. A fourth

painting, the personification of fire, was probably painted to complete the series. This cycle of paintings is assigned to the period 1738-1740.

FAENZA. — Tomb of Sansovino. — The Tomb of Sansovino in the Cathedral at Faenza is being rearranged by Tomaso Dal Pozzo. This tomb originally was placed in a side chapel and was afterwards transferred to a chapel at the left of the principal altar. The new arrangement, especially of the pilasters which enclose the six reliefs, will certainly produce a more pleasing result. Both the old and new arrangement of this monument are published in *Rassegna d' Arte*, 1902, pp. 129-131.

MASSA. — A Madonna by Pinturicchio. — Cardinal Lorenzo Cibo, 1489-1492, commissioned Pinturicchio to paint a fresco of the Madonna, Saint Lawrence, and other figures for his chapel in S. Maria del Popolo in Rome. This fresco has disappeared from view. A portion of it, that which represents the Madonna, is now to be found in the Cathedral at Massa. It has been recently published by L. STAFFETTI in the *Giornale storico e letterario della Liguria*. (*Rep. f. K.* 1902, pp. 233-234.)

MILAN. — Eight Frescoes by Bramante. — Eight frescoes by Bramante, formerly in the Casa dei Panigarola, have been acquired for the Brera Museum. These frescoes are portraits, three of which were determined by Lomazzo to represent Pietro Suola, Giorgio Moro da Ficino, and Beltramo. (*L' Arte*, 1902, p. 124.)

Sforza Portraits by Luini. — Fourteen portraits in fresco, representing various members of the Sforza family, have been recently acquired for the Municipal Museum of Milan. These portraits are judged to be by Luini. (*L' Arte*, 1902, p. 124.)

Frescoes at San Pietro in Gessate. — Through the assistance of funds supplied by Dr. Guido Cagnola, the whitewash has been removed from the vault of the Cappella Grifo, in the Church of San Pietro in Gessate. The decorations of this chapel were by Bernardino Zenale and Bernardino Butinone. The frescoes of the vault are found to have been four large figures of angels. (*L' Arte*, 1902, p. 123.)

MONTERUBBIANO. — A Painting by Pietro Alamanni. — In the Franciscan church at Monterubbiano, the predella of the altarpiece contains an inscription in Gothic characters and the signature *Petrus Alm' de Choetbei*. The inscription shows that the painting was made in the time of Sixtus IV, 1471-1484, a period when Pietro Alamanni was a young man and strongly influenced by his master, Carlo Crivelli. The signature is interesting as containing for the first time the name of the town from which he came. (*L' Arte*, 1902, pp. 178-180.)

PIACENZA. — A Virgin by Botticelli. — A few years ago a picture by an old master was discovered concealed behind a gun-rack in the Castello di Bardi, and removed to the Municipal Library of Piacenza. The picture, recently examined by Professor Adolfo Venturi, has been identified by him as one of the lost masterpieces of Sandro Botticelli. It is painted on wood, oval in shape, enclosed in an exquisitely carved frame, and represents the Virgin Mary kneeling before the Infant Jesus, reclining among flowers in company with St. John the Baptist. (R. LANCIANI, *Athen.* September 6, 1902.)

REGGIO DELL' EMILIA. — Illustrated Fragments of the Divine Comedy. — In the *Rassegna d' Arte*, 1902, pp. 138-139, ANDREA BALLETTI

publishes three miniatures from a fragment of the Divine Comedy now in the archives at Reggio dell' Emilia. They are illustrations of the twenty-second canto of the *Purgatorio*. The text appears to be carefully inscribed and with the miniatures is assigned to the second half of the fourteenth century.

ROME. — The Magistri Aedificiorum Urbis. — In the *Arch. Soc. Rom.* 1902, pp. 5-60, L. SCHIAPARELLI publishes a series of thirteen documents relating to the Magistri and Sub-Magistri Aedificiorum Urbis. The documents date from 1233 to 1390, and from them he tabulates the names of those who held this office during that period.

Sant' Agnese. — In the course of excavations made to ascertain what connection existed between the church of Sant' Agnese and the adjacent catacombs, the foundations of the original apse were brought to light. The magnificent urn cast under Paul V (1615), of solid silver, to hold the relics of the saint was discovered. An inscription was found proving the early foundation of a monastic establishment. It reads: "Here lies in peace Serena, abbess, virgin sacred to God, aged eighty-five. She was laid to rest on May 9 (514 A.D.) in the consulship of (Flavius Magnus Aurelius Cassiodorus), Senator." (R. LANCIANI, *Athen.* September 6, 1902.)

St. Saba. — In the restoration of St. Saba on the Aventine, under the arches which separate the oratory from the left aisle, primitive pictures have come to light. The mosaic pavement of the central nave has been removed, and the whole area has been excavated. Old walls covered with paintings have been found, tombs, a sarcophagus, sculptured and inscribed fragments, and hanging lamps. (M. E. CANNIZZARO and I. C. GAVINI, *Not. Scavi*, 1902, pp. 270-273; plan, 3 figs.)

A Portico of the Thirteenth Century. — At the corner of the Via de' San Marco and the Via della Pedacchia, Count Sacconi has discovered extensive remains of a portico built in the thirteenth century with columns, bases, and capitals removed from older buildings. The portico has been attributed to the church of St. Lorenzo in Pensilis (or de Paracera or ad Balneas Palacinas), which was built in the eighth century and was apparently destroyed before 1400 A.D. More probably it belonged to a mediaeval house. (R. LANCIANI, *Athen.* September 6, 1902.)

Sale of the Barberini Collections. — The library and the collections of the Barberini — not including, however, the picture gallery — have been bought by the Vatican for half a million lire. The library contains many interesting and important manuscripts, documents, and autograph letters. The collection of antiquities contains some remarkable inscriptions and a unique collection of bronze cists found at Palestrina (Praeneste) on the estates of the Barberini. (*Athen.* October 4 and October 25, 1902.)

A Fresco by Benozzo Gozzoli. — In a crude tabernacle on the walls of a house in the Tribuna di Campitelli in Rome, there is a weather-worn fresco exposed to view. This is published in *L' Arte*, 1902, pp. 252-254, by ATTILIO ROSSI, who describes it as an early work of Benozzo Gozzoli when he was still under the influence of Fra Angelico.

VENICE. — Acquisitions of the Gallery. — Among the recent acquisitions of the Gallery of Venice may be mentioned an excellent portrait, probably by Jacopo Bassano, and a signed triptych by Catarino. (*L' Arte*, 1902, pp. 125-126.)

A Frame by Jacopo Faentino.—In the restoration of the Pesaro chapel, in the Church of the Frari at Venice, the famous altarpiece by Giovanni Bellini was taken down. On the back of the frame is found the following inscription: *fece 1488. adi 15 decebrio maistro iachomo de faeca.* The authorship of this very beautiful frame is therefore known. Jacopo Faentino was also the author of the frame of the polyptych, painted in 1477 by Bartolomeo Vivarino, and now in the Gallery of Vienna. (*L'Arte*, 1902, p. 125.)

Discovery of a Fresco by Zuccari.—In the Cappella Grimani in the Church of S. Francesco della Vigna in Venice, there has been discovered a fresco representing the 'Adoration of the Magi' by Fredrico Zuccari. This fresco mentioned by Vasari and engraved by Sadeler about 1600 is published by G. CANTALAMESSA in *Rassegna d'Arte*, 1902, pp. 49-52.

A Mater Dolorosa.—The 'Mater Dolorosa' was treated several times by Titian. Two paintings of this subject by him are in the Royal Gallery at Madrid, a third in the Uffizi at Florence, and a fourth, which has recently come to light in Venice, is now in the possession of the Venice Art Company. This is described by ANTONIO DELLA ROVERE in the *Arte e Storia*, 1902, pp. 109-110.

The Fall of the Tower of St. Mark's.—On the 14th of July, 1902, the celebrated campanile of S. Marco fell to the ground, burying with it the Loggetta of Sansovino and damaging also the Library of San Marco, but fortunately injuring in no respect the Basilica of San Marco or the Ducal Palace. In the *American Architect*, August 9, 1902, p. 46, ALFREDO MELANI records the fall of the tower and gives its history. *Ibid.* p. 47, C. HOWARD WALKER publishes a series of sketches to exhibit the manner in which the tower fell, and *ibid.* August 23, A. ROBERTSON writes concerning the probable cause of the accident. The *Rassegna d'Arte*, August, 1902, publishes a number of illustrations of the campanile and surrounding buildings before and after the fall of the campanile. In the same number CARLO MALAGOLA gives an account of the injuries and repairs which the campanile had received prior to its fall.

A careful historical study of the campanile is also published by ANTONIO DELLA ROVERE in *Arte e Storia*, 1902, pp. 93-98.

The tower is to be reconstructed largely from the same material, and in accordance with the old design, under the direction of Signor J. Boni, who has in his possession the most exact drawings. Subscriptions for this purpose have been made by the municipalities of Venice and Milan. The National Arts Club of New York, through its treasurer, Spencer Trask, will be glad to forward any subscriptions which may be offered in the United States.

VICENZA.—**The Basilica of Palladio.**—In the *Rassegna d'Arte*, 1902, pp. 136-138, FULGENZIO SETTI writes concerning the Basilica Palladiana at Vicenza, and calls attention to the insecurity of its present foundations. The building requires early attention on the part of competent engineers, in order to be saved from certain destruction.

FRANCE AND BELGIUM

BRUGES.—**Exhibition of Early Flemish Paintings.**—The notable exposition of early Flemish paintings gathered at Bruges in 1902 is described by HENRI HYMANS in the *Gaz. B.-A.* 1902, pp. 89-100, 189-207, 280-306;

and by JULES HELBIG in *R. Art Chrét.* 1902, pp. 365-373. The paintings in this exposition came not merely from Belgium, but also from France, Germany, and England. All of the important early Flemish painters were here well represented, the exposition of the works of Memling and of Gérard David being exceptionally noteworthy. In view of the exceptional importance of this exposition for the history of early Flemish painting, a volume entitled *L'Exposition des Primitifs flamands à Bruges* has been prepared by H. HYMANS and published by the *Gaz. B.-A.* 1902.

PARIS. — Museum of the Louvre. — The Museum of the Louvre has recently received a legacy from M. de Vandeuil. Amongst the paintings received from this source may be mentioned two panels by Piero di Cosimo, two portraits of the school of Giovanni Bellini, and a Holy Family by Bronzino. (*Chron. d. Arts*, 1902, p. 215; *L'Arte*, 1902, pp. 255-259.) Dr. Gillet has presented to the Museum sixteen fine eighteenth-century miniatures, four of which are by Antoine Vestier and twelve by Dumont. Amongst the latter are portraits of Marie Antoinette, of the Princess Lamballe, of the Count de Provence, and of Dumont himself. (*Chron. d. Arts*, 1902, p. 270.) A painting by Gerardo di Saint Jean of Haarlem has been presented to the Louvre. Works by this master are exceedingly rare. This painting represents the 'Resurrection of Lazarus.' It seems to have been removed to Spain in 1573, and found its way to Paris in 1857 and to the Louvre in the present year. (*L'Arte*, 1902, pp. 259-260.)

A Manuscript of Interest for the Study of Leonardo da Vinci. — In the Bibliothèque Nationale at Paris there is a little volume, No. 761 of the new Latin acquisitions, containing the *Minutiae* of Marliano and Alkindi's *De proportionibus et proportionalitate*. The margins of these treatises contain a number of sketches in the style of Leonardo da Vinci. One series relates to his painting and seems to consist of copies of his preliminary sketches. These are of interest for the 'St. Anne' of the Royal Academy, London, the 'Holy Family' of the Hermitage, and for the portrait known as 'La Gioconda.' A second series is copied from the *Codex Atlanticus* in the Ambrosian Library at Milan. A third series represents busts of men. In the *Gaz. B.-A.* XXVIII, 1902, pp. 177-188, LÉON DOREZ concludes that these sketches may have been made by Francesco Melzi, to whom Leonardo left his books and instruments.

Exposition of Gobelins Tapestries at the Grand Palais. — In celebration of the three hundredth anniversary of the foundation of the Gobelins manufactory, an exposition of early French tapestries is being held at the Grand Palais. The exposition is restricted to tapestries from the Royal atelier of Henry IV, Louis XIII, Louis XIV, and Louis XV. A very competent notice of this exposition is given by JULES GUIFFREY in *Gaz. B.-A.* XXVIII, 1902, pp. 265-279.

GERMANY

DISCOVERY OF FRESCOS. — The churches of St. Leonard at Frankfort, the Church of Pelkum (Westphalia), and the Church of the Holy Spirit at Nuremberg have recently revealed frescoes which have for some time been covered with whitewash. The fresco from the Church of Pelkum represents a large figure of Christ and is dated apparently from the thirteenth century, while the frescoes at Nuremberg represent the death of the Virgin, the twelve apostles, a colossal St. Christopher, and other

subjects painted apparently in the fifteenth century. (*Chron. d. Arts*, 1902, p. 246.)

COLOGNE.—**Two Portraits by Sebastiano del Piombo.**—Two portraits by Sebastiano del Piombo, one of which represents Vittoria Colonna, have been acquired by the museum at Cologne. (*L'Arte*, 1902, p. 132.)

ENGLAND

ITALIAN ART IN ENGLAND.—In the *Gaz. B.-A.* 1902, pp. 441-454, HERBERT COOK continues his article on the 'Treasures of Italian Art in England.' This article considers the Wallace collection and publishes illustrations of the central portion of an altarpiece by Cima da Conegliano, 'A Perseus and Andromeda' by Titian, and 'Madonnas' by Andrea del Sarto and by Luini.

LONDON.—**Italian Paintings exhibited at the National Academy.**—In *L'Arte*, 1902, pp. 114-122, HERBERT COOK publishes a number of Italian paintings recently exhibited at the National Academy. These are: 'An Adoration of the Shepherds,' by Vincenzo Catena; 'A Madonna,' by Crivelli; two panels of 'The History of David,' by Pesellino; 'A Portrait of Veronica Gambara,' by Bartolomeo Veneto; 'A Portrait of a Man,' by an artist of the Venetian school; 'A Holy Family,' by Fra Bartolomeo; 'An Altarpiece,' by Lanini; 'Simonetta,' by Botticelli; 'A Madonna,' attributed to Raphael; and part of the predella of the painting by Raphael recently purchased by Mr. J. P. Morgan.

LONDON.—**St. Paul's Cathedral.**—The incrustation which has gathered on the stone of St. Paul's Cathedral has been subjected to chemical analysis. A paper was recently read on this subject by Mr. E. G. CLAYTON before the London Chemical Society. In the *American Architect*, 1902, p. 95, JOHN HUGHES presents also an analysis of this incrustation. He concludes that "it is evidently composed chiefly of hydrated sulphate of lime associated with some silicious matter and minute particles of carbon in the form of soot. The solvent action exerted by rain charged with sulphurous and sulphuric acid derived from the gases and smoke of innumerable chimneys of the surrounding buildings, has, after the lapse of two centuries, transformed the original carbonate of lime of the Portland stone into sulphate of lime, which, in a more or less soluble condition, has been carried by water action and gradually deposited as calcareous tufa or stalagmite on the under side of the coping stone.

"The practical conclusion to be drawn from this research is very obvious; namely, that buildings in large cities, and especially in manufacturing towns, should not be constructed of limestone, which is readily decomposed by the acids existing in the smoke due to the use of coal largely impregnated with sulphur."

LONDON.—**A Neo-Byzantine Cathedral.**—The revival of interest in Byzantine architecture finds expression in the new cathedral at Westminster, London, as well as in the new cathedral of St. John, New York. The new cathedral at Westminster, designed by John Francis Bentley, is published in a well-illustrated article in the *Arch. Rec.* for August, 1902, pp. 316-337. The general plan of this cathedral, as well as its decorative details, are of more than ordinary interest.

ABBREVIATIONS

Abh. : Abhandlungen. *Acad.* : Academy (of London). *Am. Ant.* : American Antiquarian. *Am. J. Arch.* : American Journal of Archaeology. *Ami d. Mon.* : Ami des Monuments. *Ann. d. Ist.* : Annali dell' Istituto. *Anz. Schw. Alt.* : Anzeiger für Schweizerische Altertumskunde. *Arch. Ael.* : Archaeologia Aeliana. *Arch.-Ep. Mitth.* : Archäol.-epigraph. Mittheil. (Vienna). *Arch. Anz.* : Archäologischer Anzeiger. *Arch. Portug.* : O Archeologo Português. *Arch. Rec.* : Architectural Record. *Arch. Hess. Ges.* : Archiv für Hessische Geschichte und Altertumskunde. *Arch. Rel.* : Archiv für Religionswissenschaft. *Arch. d. Miss.* : Archives de Missions Scientifiques et Littéraires. *Arch. Stor. d. Art.* : Archivio Storico dell' Arte. *Arch. Stor. Lomb.* : Archivio storico lombardo. *Arch. Stor. Nap.* : Archivio Storico Provincie Napolitane. *Arch. Stor. Patr.* : Archivio della r. società romana di storia patria. *Athen.* : Athenaeum (of London).

Beitr. Ass. : Beiträge zur Assyriologie. *Berl. Akad.* : Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.* : Berliner Philologische Wochenschrift. *Berl. Stud.* : Berliner Studien. *Bibl. Éc. Chartes* : Bibliothèque de l'École des Chartes. *B. Ac. Hist.* : Boletín de la real Academia de la Historia. *B. Arch. d. M.* : Bulletin Archéol. du Ministère. *B. Arch. C. T.* : Bulletin Archéologique du Comité des Travaux hist. et scient. *B. C. H.* : Bulletin de Correspondance Hellénique. *B. Inst. Ég.* : Bulletin de l'Institut Égyptien (Cairo). *B. M. Soc. Ant. Fr.* : Bulletin et Mémoires de la Société des Antiquaires de France. *B. Soc. Anth.* : Bulletin de la Société d'Anthropologie de Paris. *B. Soc. Yonne* : Bulletin de la Société des Sciences historiques et naturelles de l'Yonne. *B. Mon.* : Bulletin Monumental. *B. Arch. Stor. Dal.* : Bullettino di Archeologia e Storia Dalmata. *B. Com. Roma* : Bullettino d. Commissione Archeologica Comunale di Roma. *Bull. d. Ist.* : Bullettino dell' Istituto. *B. Arch. Crist.* : Bullettino di Archeologia Cristiana. *B. Paletn. It.* : Bullettino di Paletnologia Italiana. *Byz. Z.* : Byzantinische Zeitschrift.

Chron. d. Arts : Chronique des Arts. *Cl. R.* : Classical Review. *C. R. Acad. Insc.* : Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C. I. A.* : Corpus Inscriptionum Atticarum. *C. I. G.* : Corpus Inscriptionum Graecarum. *C. I. G. S.* : Corpus Inscriptionum Graeciae Septentrionalis. *C. I. L.* : Corpus Inscriptionum Latinarum. *C. I. S.* : Corpus Inscriptionum Semiticarum. *Δελτ. 'Αρχ.* : Δελτίον 'Αρχαιολογικόν. *D. & S. Dict. Ant.* : Dictionnaire des Antiquités grecques et romaines par Ch. Daremberg et Edm. Saglio, avec le concours de E. Pottier.

Échos d'Or. : Les Échos d'Orient (Constantinople). *'Εφ. 'Αρχ.* : 'Εφημερίς 'Αρχαιολογική. *Eph. Epig.* : Ephemeris Epigraphica.

Fundb. Schwab. : Fundberichte aus Schwaben, herausgegeben vom württembergischen anthropologischen Verein.

Gaz. B.-A. : Gazette des Beaux-Arts.

I. G. A. : Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Ins.* : Inscriptiones Graecarum Insularum. *I. G. Sic. It.* : Inscriptiones Graecae Siciliae et Italiae. *Intermédiaire* : Intermédiaire de chercheurs et des curieux.

Jb. Alt. Ges. L. P. : Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Arch. I.* : Jahrbuch d. k. d. Archäol. Instituts. *Jb. Phil. Päd.* : Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.* : Jahrbuch d. k. Preuss.

Kunstsammlungen. *Jb. V. Alt. Rh.*: Jahrbücher des Vereins von Alterthumsfreunden im Rheinlande. *Jb. Ver. Dill.*: Jahrbuch des Vereins Dillingen. *Jh. Oesterr. Arch. I.*: Jahreshefte des oesterreichischen archäologischen Institutes. *J. Asiat.*: Journal Asiatique. *J. Am. Or. S.*: Journal of American Oriental Society. *J. Anth. Inst.*: Journal of the Anthropological Institute of Great Britain and Ireland. *J. Br. Arch. Ass.*: Journal of the British Archaeological Association. *J.H.S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*: *Διέθνῃς Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας*, Journal international d'archéologie numismatique (Athens).

Kb. Gesamtver.: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Kb. Wd. Z. Ges. K.*: Korrespondenzblatt der Westdeutschen Zeitschrift für Geschichte und Kunst. *Kunstchron.*: Kunstchronik.

Lex. Myth.: Ausführliches Lexikon der griechischen und römischen Mythologie, herausgegeben von W. H. Roscher (Leipsic, Teubner).

Mél. Arch. Hist.: *Mélanges d'Archéologie et d'Histoire* (of French School in Rome). *Athen. Mitth.*: Mittheilungen d. k. d. Archäol. Instituts, Athen. Abth. *Röm. Mitth.*: Mittheilungen d. k. d. Archäol. Instituts, Röm. Abth. *Mitth. Anth. Ges.*: Mittheilungen der anthropologischen Gesellschaft in Wien. *Mitth. C.-Comm.*: Mittheilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitth. Nassau.*: Mittheilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitth. Vorderas. Ges.*: Mittheilungen der vorderasiatischen Gesellschaft. *Mon. Antichi*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Mém. Acad. Insc.*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mus. Ital.*: Museo Italiano di Antichità Classiche.

N. D. Alt.: Nachrichten über deutsche Altertumsfunde. *Not. Scavi*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuova Bullettino di Archeologia cristiana.

Pal. Ex. Fund: Palestine Exploration Fund. *Πρακτικά: Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας.*

R. Tr. Eg. Ass.: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista da Associação artistico-arqueologica Barcelonesa. *R. Arch. Bibl. Mus.*: Revista di Archivos, Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Crit.*: Revue Critique. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Hist. d. Rel.*: Revue de l'Histoire des Religions. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Ép, M. Fr.*: Revue Épigraphique du Midi de la France. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Num.*: Revue Numismatique. *R. Sém.*: Revue Sémitique. *Rhein. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

Sächs. Ges.: Sächsische Gesellschaft (Leipsic). *S.G.D.I.*: Sammlung der Griechischen Dialekt-Inschriften. *Sitzb.*: Sitzungsberichte. *S. Rom. d. Stor. Pat.*: Società Romana di Storia Patria. *Soc. Ant. Fr.*: Société des Antiquaires de France. *Soc. Ant.*: Society of Antiquaries. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

Θρακ. Ἐπ.: *Θρακικὴ Ἐπετηρίς, ἐτήσιον δημοσίευμα τῆς ἐν Ἀθήναις θρακικῆς ἀδελφότητος.*

Wiener Z. Morgenl.: Wiener Zeitschrift für die Kunde des Morgenlandes.

Z. D. Pal. V.: Zeitschrift des Deutschen Palestina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Assyr.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Mün. Alt.*: Zeitschrift des Münchener Alterthumsvereins. *Z. Num.*: Zeitschrift für Numismatik.

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